

**NON-**

**GOVERNMENTAL**

**MATTERS**

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## 01. 前言

首先非常感謝所有接受訪談的朋友，這本小書邀請了幾位獨立教育系統、藝術家自治團體，以及藝術夏令營的組織者，以訪談的方式邀請他們分享他們經營這些組織中的寶貴經驗。這項研究計劃的動機也和我的學習經驗很有關係，因為我是一個沒有進入到學術系統裡的獨立藝術工作者，因此這些團體組織的活動造就了我的主要學習環境；大約在 2006 年的時候，我在實踐大學的受到的訓練多是關於多媒體設計與互動設計，後來我接觸到了導電縫線這個材料，才在一次國家文化藝術基金會的補助幫助下，在 2013 年一次在墨西哥駐村計劃裡做了第一件使用刺繡工藝將電路轉為織品圖案的作品。因為這次駐村經驗，我希望能在台灣找到也使用導電纖維材料的同好一起組織一種結合電子織品和民族織品的計劃或社群，卻發現似乎台灣還沒有電子織品或是穿戴式裝置這些藝術領域，電子織品在台灣好像都是關於實用的醫療穿戴，或是在夜晚能保護腳踏車騎士的帶有 LED 的機能服裝。

08 直到 2015 年我在 google 上發現了一個位於法國一個廢棄的舊紡織廠叫作 Le Moulins de Paillard 的地方有一個叫做電子織品夏令營 (e-Textile Summer Camp) 的集會，每年都有一批人在同一個地方做集會和作工作坊交流已經許多年了，他們也結合導電纖維和程式碼來製作各式各樣的機能服裝，但卻是為了和街上的遊民一起用具有纖維感應器的衣服一起透過 MIDI 訊號做一場音樂遊行、讓音樂家改變控制音樂方式的柔性觸控介面、用刺繡的方式將導電縫線和磁球縫在一起來表達抽象的「電腦」概念，用乾燥過的紅茶菌膜和真菌材料來做替代皮革和織品、用可穿戴的天線截取氣象衛星以宣傳公民科學的觀念等等。我馬上寫了一封信給主辦人 Mika Satomi，而她也居然很爽快的答應讓我參加他們的集會。第一年的經驗真的是太棒了！一是終於有人可以和我討論這些領域，甚至有些人已經在網路上知道了我的電子織品作品。二是我非常喜歡這種學習的環境和交到各式各樣對創作有同等熱情的朋友，我們可以一邊喝酒一邊切著馬鈴薯，一邊焊接電路板並談論著電子織品的歷史，我也觀察大家如何將各種電子功能和材料科技和抽象的觀念混合，到了深夜最棒的就是在莫大的工廠裡找到還在熬夜趕工做作品的人，在某個人旁邊看他一邊寫著程式碼一邊拼命操作縫紉機或針織機，或是調製著某種化學染料，重新感受那種在學校裡一起和同學熬夜做著同一個計劃的感覺。每年七到十天的集會也慢慢變成一種長遠的友情，沒有人真正的離開過這個

社群，我們不斷的透過社交媒體繼續著技術的討論和生活，也分享各種藝術競賽和公開徵集的機會。後來連續三年我都前往這個位於法國南部鄉村的秘密基地，直到後來一些參與者也在各自的國家舉辦類似的營，再邀請這個大家庭裡的人前往參加，像後來是在紐約舉辦的 e-Textile Spring Break、羅馬尼亞的 Attempts, Failures, Trials and Erros、丹麥的 I.N.S.E.C.T 以及台灣的部落對抗機器 (Tribe Against Machine)。

之後在 2018 我在深圳的 Maker Faire 分享部落對抗機器的組織經驗時，在另一個活動 Gathering for Open Hardware Sience (GOSH) 上遇見了許多開源藝術組織，比如像是 Hackteria 開源生物藝術平臺，之後又隨著其共同創辦人 Marc Dusseiller 的足跡在瑞士和印尼認識了許多黑客空間與藝術集體，我才漸漸在更深遠的程度上體會到藝術網絡與環境的價值：「能被具有相同願景的朋友環繞是極其重要的。」推廣某種文化是一個漫長的過程，在看過這些社群組織者在堅守某種價值的前提下將社群並達到現在的規模，你會知道這是一種全職且需消耗大量心力的多年工作。我會說這些組織者的能量多來自於其理想主義者的性格，因為他們大多沒有從他們經營社群的工作中獲得平等的回報或營利，只是致力於某種願景，他們值得被看見和支持。我很高興能夠最大努力地將這些網絡整理成建

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我和其中一位社群朋友討論了關於如何增進科技藝術社群的永續性，他說：「關於科技藝術團體的永續性問題是沒有解決辦法的，我參與了一個有著四百年永續性的音樂、舞蹈、樂器製作實踐文化的傳統音樂社群，這根本不是現代科技所能比擬的，現代技術絕不是永續的，這些科技也無法被廣泛的訪問。而關於補助，永遠只是大部分有特權的人可以通過一些贈款來幫助一些精挑細選出來的弱勢群體。由於當代科技本質上是不可持續的，因此思考所有這些關於開源、民主化等的花言巧語是有趣的，烏托邦夢想？建立邪教？絕望的抵抗？答案是想像力和創造力是可移植的——它們不需要固定在特定的基底上」。

## 01. PREFACE

First of all, I would like to express my gratitude to all the friends who participated in the interviews. This book invited several independent educational systems, artist collectives, and art summer camp organizers to share their valuable experiences in managing these organizations through interviews. The motivation behind this research project is also closely related to my own learning experience. As an independent artist who did not enter the academic system, these collective activities became my primary learning environment. Around 2006, most of my training at the University of Taipei was in multimedia and interactive design. Later, I came into contact with conductive thread, and with the help of a grant from the National Culture and Arts Foundation, I created my first piece that used embroidery techniques to turn circuits into textile patterns in a residency project in Mexico in 2013. Because of this residency experience, I hoped to find like-minded individuals in Taiwan who also used conductive fiber materials to organize a project or community that combined electronic textiles and ethnic textiles. However, it seemed that there were no art fields in Taiwan that dealt with electronic textiles or wearable devices. E-textiles in Taiwan seemed to be primarily used for practical medical wear or bike suits with LEDs at night.

It wasn't until 2015 that I found out about the e-Textile Summer Camp, held at Le Moulins de Paillard, an abandoned textile factory in France, through Google. Every year, a group of people gathers at the same place to hold workshops and exchange ideas. They also combine conductive fibers and code to create all kinds of functional clothing. However, they use fiber sensor-equipped clothes to participate in music parades with homeless people on the street, create flexible touch sensors for musicians to change the way they control music, recreate core rope memory devices in textile format, use dried kombucha membranes and fungal materials as alternative leather and textiles, and use wearable antennas to intercept meteorological satellites to promote the concept of citizen science. I immediately wrote a letter to the organizer, Mika Satomi, and she was kind

enough to let me participate in their gathering. The experience in the first year was fantastic! Firstly, I finally found someone to discuss these fields with, and some participants even already knew about my e-textile works online. Secondly, I really enjoyed the learning environment and making friends with all kinds of people who had the same passion for creating. We could drink and cut potatoes while soldering circuit boards together and talk about the history of e-textiles. I also observed how everyone mixed various electronics and biomaterials with abstract concepts. The best part of the night was looking for your friends who were still working on their pieces, rushing to complete them in the vast factory. It was like being back in college. The seven-to-ten-day gathering gradually turned into a long-term friendship. We continued to talk to each other through social media, sharing art competitions and open calls even when we were apart. Afterwards, I went to this secret base in the southern countryside of France for three consecutive years, until some participants also organized similar camps in their own countries and invited people from this big family to attend, such as e-Textile Spring Break in New York, Attempts, Failures, Trials, and Errors in Romania, I.N.S.E.C.T in Denmark, and Tribe Against Machine in Taiwan.

In 2018, while sharing my experience organizing the Tribe Against Machine at Maker Faire in Shenzhen, I met many open source art organizations at another event called Gathering for Open Hardware Science (GOSH), such as the open source bio-art platform Hackteria. Following in the footsteps of its co-founder, Marc Dusseiller, I later got to know many hacker spaces and art collectives in Switzerland and Indonesia. It was only then that I gradually came to appreciate the value of art networks and environments at a deeper level. "Being surrounded by friends with the same vision is extremely important," I realized. Promoting a certain culture is a long process, and after seeing these community organizers maintain a certain value and grow the community to its current scale, one would know that it is a full-time and energy-consuming work over many years. I would say that the energy of these organizers mostly comes from their idealistic character, as they mostly do not receive equal returns or profits from their efforts in running the community, but are committed to a certain vision. They deserve to be seen and supported. I am very happy to have made my best efforts

to organize these networks into files. Here, I must thank my interviewees who have supported me for a long time, even though my views and opinions may be illogical or even ignorant. They accommodated my curiosity and always sent criticisms to my absurd ideas at the right time. This is the best proof of the network's value.

I discussed with a community friend how to enhance the sustainability of technology art communities. He mentioned, "There is no solution to the sustainability problem of technology art groups. I participated in a traditional music community that has had 400 years of sustainability in music, dance, and instrument-making practices. This is not something that modern technology can compare to. Modern technology is never sustainable, and these technologies cannot be widely accessed. As for funding, it is always mostly privileged people who can help some carefully selected vulnerable groups through donations. Since contemporary technology is inherently unsustainable, thinking about all these sweet words about open source, democratization, etc. is interesting.

- 12** Utopian dreams? Establishing a cult? Desperate resistance? The answer is that imagination and creativity are portable - they do not need to be fixed on a specific substance."

Hackteria, Lifepatch,  
Attempts, Failures, Trials and Errors,  
Fablab Taipei, Fabricademy, e-Textile  
Summer Camp,  
e-Textile Spring Break, 誌

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Tribe Against Machine,  
Green Fablab, I.N.S.E.C.T,  
TexLab laboratory,  
Modern Body Festival,  
Oki Wonder Lab. The matters



## 02. 介紹

「Non-governmental Matters」從歐洲和亞洲的跨學科藝術團體中尋求不同的觀點，探討跨國網絡對於科技藝術組織和社群的影響。研究以訪談的形式，蒐集了來自不同國家和地區的科技藝術家、組織者和學者的觀點，尤其是電子織品、和生物藝術社群，從而了解跨國網絡如何促進科技藝術組織之間的交流和合作，其必要性也是被探討的重點之一。

本研究特別關注的「營」既是藝術家、科學家和黑客的教育和社交場合。它們是未定義的、但又相對普遍的模板，供組織者組織活動以支持具有相似興趣的個體藝術家。我們收集的訪談介紹了這些網絡，並為我們提供了利用它們的最佳實踐，使它們在未來更容易訪問。

研究初衷是為科技藝術社群建立一獨立且複合的網絡，從而鼓勵地區的藝術家通過他們自己的創造力和獨特的文化知識，透過與國際其他團體協作，解決相關問題，為跨學科工作的藝術家團體和獨立藝術家提供學術以及商業藝術系統外的替代支持。研究特別關注國際集體、獨立藝術團體和網絡的形成方法、歷史和財務模型，以探索其永續性。訪問對象除了與「營」網絡有關的組織者外，還有另外幾個替代目標，如 Re-FREAM 或是 Fablab 等使用歐盟資金或是混合資金來源的機構，與其他自治營地或非補助和獨立活動相比，它們在這裡被用作參考組；另一個參照組 Senyawa 則提供了對西方與東方交流下衍生的殖民問題和文化差異。

這項研究的目的是為一命題建立初步探索架構：我們如何重塑、想像一個跨國的且可持續的產業或是平臺，探索這些單位和個人如何在國際網絡中合作，分享他們的技術和知識，以及在當前全球化背景下如何在不同文化之間進行溝通。此外，這些受訪者的經驗也可以為其他組織和個人提供啟示，尤其是在科技和藝術之間的交叉領域中，讓我們了解了不同參考組的思想和實踐的多樣性。同時，他們有一個共同的目標，即開源可訪問性以共享知識和技能。隨著藝術界繼續推進私有化，讓物質知識和信息無國界地自由流動，對於超越機構限制，培養批判性和理論性實踐至關重要。

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## 02. INTRO

“Non-governmental Matters” seeks different perspectives from interdisciplinary art groups in Europe and Asia to explore the impact of transnational networks on technology art organizations and communities. The research collected viewpoints from technology artists, organizers, and scholars from different countries and regions, especially in e-textiles and bio-art communities, to understand how transnational networks facilitate communication and collaboration between technology art organizations and the necessity of it.

This study focuses on the “camps” that serve as educational and social gatherings for artists, scientists, and hackers. They are undefined but relatively common templates for organizers to host events and support individual artists with similar interests. The interviews we collected introduced these networks and provided us with best practices for utilizing them, making them more accessible in the future.

The aim of the research was to establish an independent and complex network for the technology art community, encouraging regional artists to work collectively and use their unique cultural knowledge to solve related problems and provide alternative support for interdisciplinary artist groups and independent artists outside academic and commercial art systems. The research specifically focused on the formation methods, history, and financial models of international collectives, independent art groups, and networks to explore their sustainability. Interviewees included not only organizers associated with the “Camp” network but also several alternative targets, such as institutions that use EU funding or mixed funding sources, such as Re-FREAM or Fablab. They were used as reference groups compared to other autonomous camps or non-subsidized and independent activities. Another reference group, Senyawa, provided insights into the colonial issues and cultural differences that arise from Western-Eastern exchanges.

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The purpose of this research is to establish a preliminary exploration framework for a proposition: how we reshape and imagine a transnational and sustainable industry or platform. The study explores how these units and individuals collaborate in international networks, share their technology and knowledge, and communicate between different cultures in the current global context. Additionally, the experiences of these interviewees can provide inspiration for other organizations and individuals, especially in the cross-disciplinary field between technology and art, to understand the diversity of thought and practice of different reference groups. At the same time, they have a common goal of open accessibility to share knowledge and skills. As the art world continues to advance towards privatization, it is crucial to cultivate critical and theoretical practices beyond institutional restrictions and allow material knowledge and information to flow freely across borders.

### 03. 受訪者介紹

1. Andreas Siagian，印度尼西亞集體 Lifepatch 的主要成員。他在採訪中簡單的介紹了 Lifepatch 和日惹的藝術背景，他亦提及了一些他自一個集體成員轉變為較偏重個人主義的組織者的心路歷程。Andreas 在瑞士和日惹與 Marc Dusseiller 合作超過 12 年。這份友誼豎立了全球合作和社群形成的獨特範例。

2. Anastassia Pistofidou，Paillard e-Textile Summer Camp 的參與者，Fabricademy 的創始人。Fabricademy 是一個社群也是一個具有分散式營運模型的獨立教育平臺，其課程主要圍繞在穿戴式科技、生物材料、時尚領域裡的新興科技；來自世界各地具有特定製造機器的獨立實驗室只要完成一定程度的教育訓練，都可以在線上註冊成為 Fabricademy 的「節點」。

3. Giulia Tomasello 和 Christian Dils 是參與 Re-FREAM 的一對科學家和藝術家。Re-FREAM 是歐盟資助的科學藝術媒合計劃，用於孵化具前瞻性的科技藝術計劃。這次採訪探索了藝術家與歐盟資助的藝術科學計劃的合作細節和資金使用情況。Giulia 曾是台灣部落對抗機器和 Paillard e-Textile Summer Camp 的參與者，她一直是一名女性主義運動推廣者，她持續努力藉由穿戴式電子織品和生物塑膠技術宣導女權主義與公民科學。Christian Dils 是 Fraunhofer IZM 的 TexLab laboratory 部門負責人，他已經在柔性電子紡織品研究領域中投入了 20 年，在本訪談中我們邀請他提供了科技單位在科技藝術合作中的視角。

4. Jonathan Minchin 是一位教育者、組織者，Open Lab、Green Fablab 和 ROMI 的計劃負責人，他的計劃涵蓋了教育、農業科技與研發領域，並且有大量的與各國政府中心機構合作的經驗。在這段訪談中他分享了他對透過資料來進行跨國農業合作的看法，以及他使用科技與傳統農業與社群合作的心得。

5. Marc Dusseiller 是開源和 DIY 文化的推動者、教育家和工作坊學家。他是 Hackteria 開源生物藝術的主要人物之一。他在歐洲和亞洲的主要活動以及他組織的這些營地在跨文化交流方面發揮了重要作用。作為 Hackteria 全球網絡的創始人之一，他與印度尼西亞集體 Lifepatch 合作了 10 多年。他通過在日惹、斯洛文尼

亞和蘇黎世組織工作坊，不斷拓展現代西方藝術的邊界。他被稱為「老黑客精神」，用有限的本地材料和資源，用 DIY 的方式創造內容和價值，因此，他的全球游牧路徑和文化影響值得觀察，這裡討論的問題是：為什麼全球化很重要？

6. Mika Satomi，她和 Hannah Perner-Wilson 組成的 KOBAKANT 藝術雙人組是電子紡織品和可穿戴藝術領域的先驅之一。他們在法國南部 Le Moulins de Paillard 中心組織了 8 年的 e-Textile Summer Camp 創造了一個龐大的電子織品藝術家網絡。許多其他國際網絡的催生也受到了這個營地中的友誼的影響，例如台灣的部落對抗機器，羅馬尼亞的 Attempts, Failures, Trials and Errors，紐約的 e-Textile Spring Break，丹麥的 I.N.S.E.C.T。她在這個訪談中也簡短了介紹了她的 Wish Lab 計劃，該計劃是針對穿戴電子產業形成的一項藝術式的提問。

7. Senyawa 是一個印尼音樂團體，由聲音藝術家 Rully Shabara 和 Wukir Suryadi 組成。他們透過自己 DIY 製造發明的樂器製作音樂，並且在世界各地已經享有盛名。他們有多年和印尼傳統音樂社群合作，也在歐洲巡迴演出多年，因此在本研究中邀請 Rully 分享他對東西方合作或是現代與傳統文化合作中所存在的殖民現象發表批評。

8. 大山龍是一名來自沖繩的藝術家，同時也是一名職業藥劑師。他是 Hackteria 組織的 HlabX 活動中的共同組織者，他在沖繩組織了 Oki Wander Lab，是一為期三週的生物藝術工作營，旨在支持非專業人員以及專業藝術家共同參與以生物科學知識為基礎的藝術活動，但由於該活動的開幕日就在疫情爆發的後幾天，因此所有的實體活動臨時被迫轉為線上活動。

9. Stephanie Pan 和 Stelio Manousakis 是 Modern Body Festival 的創始人，他們兩人自 2014 年開始在荷蘭海牙以雙年展形式來支持表演藝術工作者，並以「現代身體」為主題來審視我們當前存在的本質。Modern Body Festival 在疫情後停止了，他們現在轉而組織較小規模的活動，如 Modern Bodey Laboratory。

10. Svenja Keune 是瑞典紡織學院的博士研究員，也是 Paillard e-Textile Summer Camp 的營員，也是 I.N.S.E.C.T 夏令營的聯合創始人。該活動被分為兩部份並分期舉行，第一部分是「生物數位製造科技的跨物種探索」，此部份做為一般工作坊形式執行。第二部分是「將多物種世界作為日常設計實踐」，此部份則是以夏

令營形式舉行。

11. 洪堯泰是 Fablab Taipei 的創始人，也是本研究中唯一的台灣受訪者。在本訪談中他簡單的就地緣性的觀點回答了關於國際網絡在對台灣組織的重要性與影響，以及其對數位製造內容多樣性的影響。

12. Tincuta Heinzl 是一名藝術家、學者和策展人，她對藝術與技術科學之間的關係很感興趣，特別關注智能紡織品和可穿戴技術。她曾是 e-Textile Summer Camp 和部落對抗機器的參與者，她於 2018 年策劃的 Attempts, Failure, Trials and Errors 展覽也使用了夏令營做為社會工具。她在訪談中提供了關於「營」的廣泛定義以及從哲學的角度來討論本研究中關注的國際合作與資金問題。

### 03. INTRODUCTION OF INTERVIEWEES

1. Andreas Siagian is a key member of the Indonesian collective Lifepatch. In an interview, he briefly introduced Lifepatch and the artistic background of Yogyakarta. He also mentioned his personal journey from being a collective member to a more individualistic organizer. Andreas has been collaborating with Marc Dusseiller in Switzerland and Yogyakarta for over 12 years, establishing a unique example of global cooperation and community formation.

2. Anastassia Pistofidou, founder of Fabricademy and participants of e-Textile Summer Camp. Fabricademy is a community and independent education platform with a decentralized model, focusing on emerging technologies in wearable technology, biomaterials and fashion. Independent labs with specific manufacturing equipment from around the world can register as “nodes” of Fabricademy after completing a certain level of education and training.

3. Giulia Tomasello and Christian Dils were a pair of scientists and artists participating in Re-FREAM, an EU-funded program for incubating innovative art and technology projects. This interview explores the details of the collaboration between artists and EU-funded art-science programs and their funding. Giulia were participant of Tribe Against Machine and e-Textile Summer Camp. She continues to promote feminism and citizen science through wearable e-textiles and bioplastic technology. Christian Dils is the head of the TexLab laboratory at Fraunhofer IZM and has been involved in e-textile research for 20 years. In this interview, we invited him to provide the perspective of a technology unit in art-science collaboration.

4. Jonathan Minchin is an educator and organizer, responsible for the Open Lab, Green Fablab, and ROMI projects, covering education, agricultural technology, and research and development. He has extensive experience in cooperation with government central organizations in various countries. In this interview, he shared his views on cross-border agricultural cooperation through data and

his experience of using technology and traditional agriculture to collaborate with communities.

5. Marc Dusseiller is a promoter, educator, and workshop specialist of open source and DIY culture. He is one of the key figures of Hackteria's open source bio art. He has played an important role in cross-cultural exchanges in major events in Europe and Asia and in the camps organized by his organization. As one of the founders of the Hackteria global network, he has been collaborating with the Indonesian collective Lifepatch for more than 10 years. He constantly expands the boundaries of modern Western art through workshops in Yogyakarta, Slovenia, and Zurich. He is known for his "old hacker spirit," creating content and value in a DIY way with limited local materials and resources. Therefore, his global nomadic path and cultural influence are worth observing. The question discussed here is: Why is globalization important?

24 6. Mika Satomi, she and Hannah Perner-Wilson made KOBAKANT, an e-textile and wearable art duo. They organized the e-Textile Summer Camp for 8 years at Le Moulins de Paillard in southern France, creating a large network of e-textile artists. Many other international networks have been influenced by the friendships formed at this camp, such as Taiwan's Tribal Confrontation Machine, Romania's Attempts, Failures, Trials and Errors, New York's e-Textile Spring Break, and Denmark's I.N.S.E.C.T. In this interview, she briefly introduced her Wish Lab project, which is an art-inspired questioning of the wearable electronics industry.

7. Senyawa is an Indonesian music group formed by sound artists Rully Shabara and Wukir Suryadi. They create music using self-built and invented instruments and have gained worldwide recognition. They have collaborated with the Indonesian traditional music community for many years and have toured extensively in Europe. In this study, Rully was invited to share his criticisms of the colonial phenomenon in East-West or modern and traditional cultural collaborations.

8. Ryu Toru Oyama is an artist from Okinawa and a professional pharmacist. He

is a co-organizer of the HlabX event by the Hackteria organization and organized the Oki Wander Lab in Okinawa, a three-week-long bio-art camp that aims to support non-professionals and professional artists to participate in art activities based on biological science knowledge. Due to the outbreak of the pandemic, all physical activities were temporarily converted into online activities.

9. Stephanie Pan and Stelio Manousakis are the founders of the Modern Body Festival. Since 2014, they have been supporting performance artists in The Hague, Netherlands through biennial exhibitions, examining the essence of our current existence with the theme of "modern body". The Modern Body Festival has stopped since the pandemic, and they now organize smaller-scale events such as the Modern Body Laboratory.

10. Svenja Keune is a doctoral researcher at the Swedish School of Textiles, a member of the Paillard e-Textile Summer Camp, and a co-founder of the I.N.S.E.C.T. Summer Camp. The camp was divided into two parts and held in stages. The first part was a general workshop form, exploring multi-species 25 through bio-digital fabrication technology. The second part was held in the form of a summer camp, focusing on the integration of the multi-species world into daily design practice.

11. Ted Hung is the founder of Fablab Taipei and the only interviewee from Taiwan in this study. In this interview, he briefly answered questions about the importance and impact of the international network on Taiwanese organizations from a geopolitical perspective, as well as its influence on the diversity of digital manufacturing content.

12. Tincuta Heinzl is an artist, scholar, and curator who is interested in the relationship between art and technology science, particularly in intelligent textiles and wearable technology. She has participated in the e-Textile Summer Camp and the Tribe Against Machine and used the summer camp as a social tool in the exhibition "Attempts, Failure, Trials and Errors" that she curated in 2018. In the interview, she provided a broad definition of the term "camp" and

discussed international collaboration and funding issues from a philosophical perspective in this study.

## 04. 摘要

「Non-governmental Matters」邀請歐洲和亞洲的跨學科獨立藝術團體組織者分享他們的觀點與經驗，推測式的重塑、想像一個協作的、可持續的未來產業或是平臺：「什麼是機器？」以在現有藝術產業以及學術系統之外支持藝術家。曾在台灣舉辦過的「部落對抗機器」與「來自未來的朋友」，以及由 Hackteria 在各國協作舉辦的 HlabX 活動，執行這些國際跨領域計劃中所遭遇到的文化差異以及維持計劃永續性的困難成為了本研究中的探索動力，我們亦曾於 2022 年 4 月提出全息計劃（Holo Project）試圖與國際夥伴一同研發一種網絡平臺。此研究採訪了圍繞在電子織品網絡和 Hackteria 網絡的數個獨立科技藝術團體的創辦思維、歷史和財務模型。除此之外亦採訪了數個替代目標如 Modern Body Festival、Re-FREAM、Open Lab 或是 Fabricademy 等與中心機構有不同程度合作的組織，它們在這裡被用作參考組。研究訪談的進行有三個途徑：一是將研究所涉及的所有國際社群視做一潛在網絡並為其做地圖建檔，二是收集獨立組織者對於創建社群的思維，以及其對永續性的看法，三是收集受訪者在科技藝術領域中跨國、以及跨域合作中解決文化衝突的經驗，並在最後結論處提出了當初關於全息計劃中的跨國合作提案的可行性與檢討。

關鍵字：夏令營、藝術網絡、非營利組織、國際主義、國際交流

1. 在科技和資本生態快速演變下的生態中，未來藝術、設計、科學、工藝該如何合作前進？我們在過去所舉辦過的活動中得知，短程、推測式的、缺少深度和明確目標，或是基於「暫時倫理」和片面知識所構成的行動，導致了永續動能的缺乏，以及在設計方法上的無共識。
2. 跨域、跨社群所組成的平臺中的多元社群的主權問題導致的信任問題和資源分配問題，這些主權問題來自於各方生態、需求上的差異，包括政治上和經濟上的，儘管整體目標是「正確」的。
3. 在之前的跨域合作中，這些合作包括了技術面上的和觀念上的，例如部落對抗機器等跨域工藝活動中，由於短程時間的壓迫或是文



化上的習慣差異，使社群省略了關於生態上的討論而直接進入到了技術面上的共作，儘管這些合作由於有大量國際參與者以致在國際宣傳上對活動主辦方具有益處，短期駭客松式的活動製造了有趣但短暫的動能，但是最終仍缺乏在遠程或是生態上的視野。必需認知到這些缺乏是認知上 (cognitive problems) 的，而絕非僅是技術和知識上的。

4. 由於社會生態、政治系統、經濟資源條件不同，而導致跨域活動執行設計上的認知衝突，這些認知差異或許也能被理解為對時間長度感知的差異。導致在這些共同合作中各方對於「產出」和「過程」產生了不同的比重，進而導致了合作上的不穩定。[Holo Project 在國家藝術文化基金會未來行動提案中提到欲解決的問題與遇到的挑戰與障礙]

## 04. ABSTRACT

“Non-governmental Matters” invites interdisciplinary independent art group organizers from Europe and Asia to share their perspectives and experiences. The aim is to imagine a collaborative and sustainable future industry or platform that supports artists beyond the existing art industry and academic systems. The question “What is a machine?” is raised to explore ways to support artists. Previous international interdisciplinary projects such as Tribal Against Machine and Having Friends in the Future held in Taiwan, as well as HlabX events organized by Hackteria in various countries, have encountered cultural differences and difficulties in maintaining project sustainability. These experiences serve as the driving force for this study. In April 2022, we proposed the Holo Project to develop a network platform with international partners.

This study interviewed several independent technology art group founders, their thinking, history, and financial models related to electronic textile networks and the Hackteria network. In addition, alternative organizations such as Modern Body Festival, Re-FREAM, Open Lab, or Fabricademy, which have varying degrees of cooperation with the central organization, were also interviewed and used as reference groups. The research interviews were conducted in three ways: first, all international communities involved in the study were regarded as a potential network, and mapping was done for them. Second, independent organizers' thoughts on creating communities and their views on sustainability were collected. Third, experiences in solving cultural conflicts in transnational and cross-domain cooperation in the field of technology art were collected. Finally, the feasibility and review of the original proposal for cross-border cooperation in the Holo Project were presented in the conclusion.

Keywords: summer camp, art network, non-profit organization, internationalism, international exchange

1. *In the rapidly evolving ecology of technology and capital, how*

*should future art, design, science, and crafts collaborate and advance? We learned from previous events that short-term, speculative, shallow, and lacking clear goals, or actions based on “temporary ethics” and unilateral knowledge, led to a lack of sustainable energy and consensus in design methods.*

*2. Sovereignty issues of diverse communities in cross-domain and cross-community platforms have led to trust and resource allocation issues. These sovereignty issues arise from differences in ecology and needs, including political and economic differences, despite the overall goals being “correct.”*

*3. In previous cross-domain collaborations, which included technical and conceptual collaborations, such as the Tribal versus Machine cross-domain craft activity, community discussions on ecology were omitted due to time constraints or cultural differences, leading to direct technical cooperation. Although these collaborations benefited the organizers in international publicity due to the participation of a large number of international participants, short-term hackathon-style activities generated interesting but short-lived energy, ultimately lacking a long-term and ecological vision. It is necessary to recognize that these deficiencies are cognitive problems rather than just technical and knowledge-related.*

*4. Due to differences in social ecology, political systems, and economic resource conditions, cognitive conflicts in design arise during cross-domain activities. These cognitive differences may also be understood as differences in perception of time duration, leading to different weights placed on “output” and “process” in these collaborations, resulting in instability in cooperation. [The Holo Project mentioned the problems, challenges, and obstacles encountered in the National Arts and Culture Foundation’s Future Action Proposal.]*



## 05. 研究方法和資料

### 訪談

研究主要以訪談方式收集組織者創辦科技藝術社群的經驗，共計採訪了分別來自電子織品網絡和 Hackteria 網絡的 14 位組織者。訪談約長兩小時，原則上分為兩次。每個訪談中的問題是因人而異的，這些問題大都圍繞在各受訪者對營利和產業的普遍看法、補助資金來源、國際合作的可能性與必要性、社群創建精神以及社群或組織衰退或得益的原因。這些線上訪談錄影或錄影得到的逐字稿最後被訪談主持人整理並翻譯成中文和英文，經過整理過後的逐字稿被公開放在部落對抗機器的維基上，並被節取用於本篇研究中。

### 二手資料

二手資料大多來自社群組織者的網站或是維基，以及訪談者在訪談中提及的相關連結。

## 32 實體參訪

在研究案期間，研究者在六月的時候拜訪了 Lifepatch 和 Rully Shabara，另外在八月研究者拜訪了在克羅埃西亞由 Radiona 組織的 Electric Wonder Land 夏令營。Radiona 的負責人曾經答應參加線上訪談但是可惜最後沒有出席，這些參訪由 Hackterial 的共同創辦人 Marc Dusseiller 協調。該活動結束隔天，研究者就飛往位於丹麥的 I.N.S.E.C.T 營，在這裡與兩位 e-Textile Summer Camp 的參與者 Tincuta Heinzl 以及 Svenja Keune 重聚。在此之後研究者前往柏林採訪了 Mika Satomi。

## 05. RESEARCH METHODOLOGY AND DATAS

### Interviews

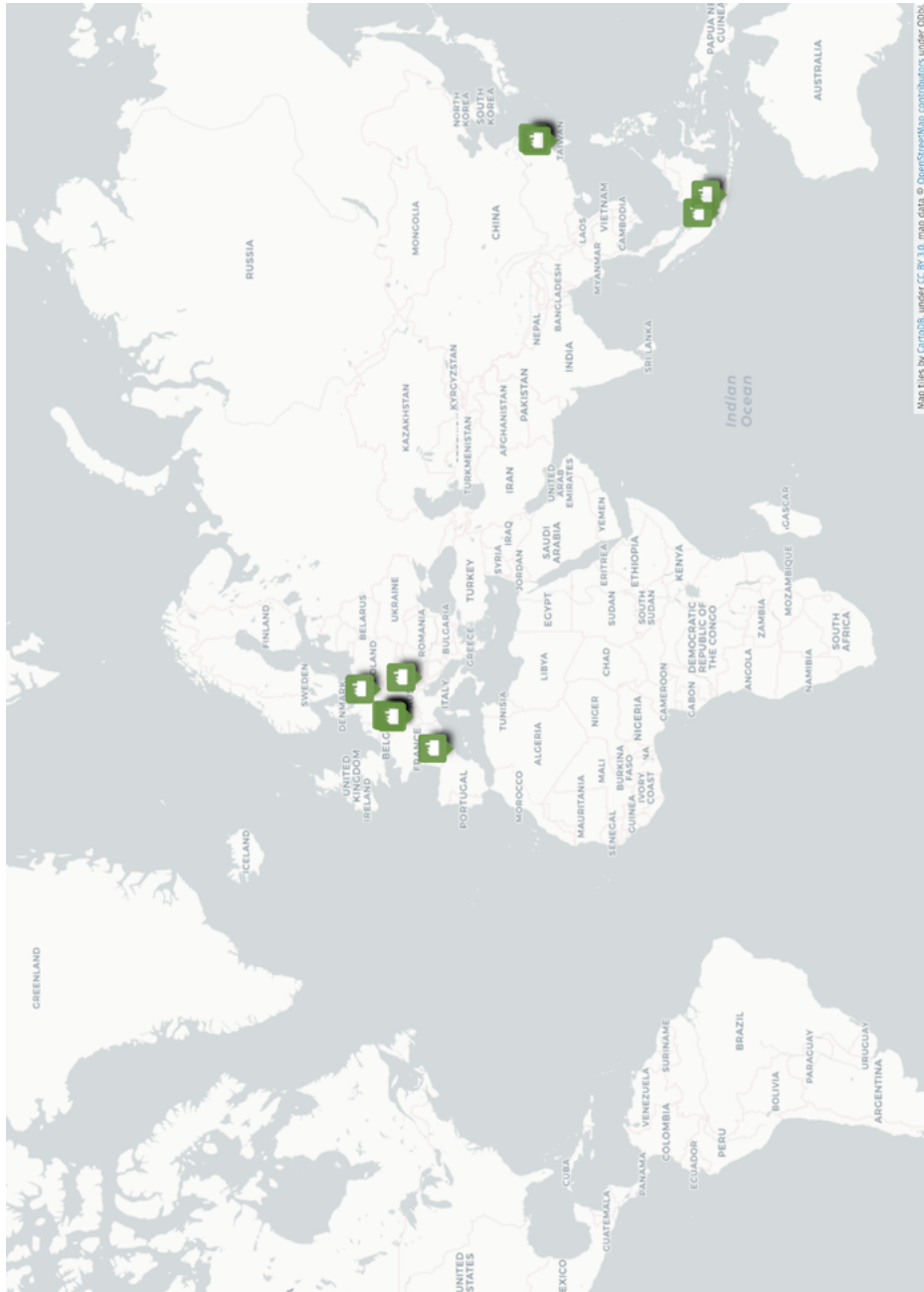
During the research, interviews were conducted with 14 organizers from the e-Textile and Hackteria networks to gather their experiences in founding technology art communities. The interviews lasted about two hours and were generally divided into two sessions. The questions given in each interview varied depending on the individual, but they mainly focused on the interviewees' views on profit and industry, sources of funding, the possibility and necessity of international cooperation, the spirit of community building, and the reasons for the decline or benefit of a community or organization. The transcripts of these online interviews were recorded and later translated into Chinese and English by the interviewers. The edited transcripts were publicly available on the Tribal Fighting Machines wiki and were excerpted for use in this research.

### Second-hand Information

The secondary data mostly comes from the websites or wikis of community organizers and relevant links mentioned during the interviews.

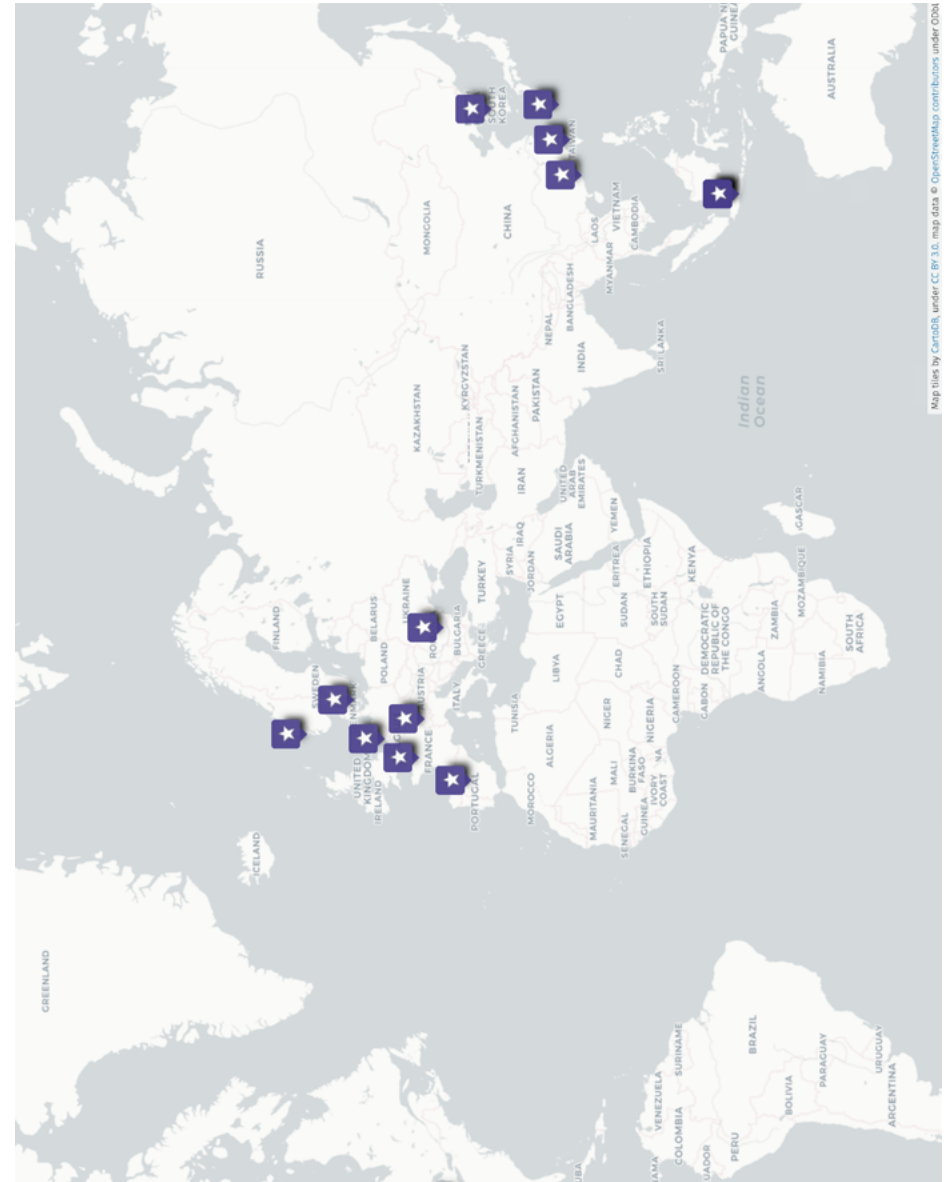
### Physical Visits

During the research period, the researcher visited Lifepatch and Rully Shabara in June, and later in August, visited Electric Wonder Land summer camp organized by Radiona in Croatia. The person in charge of Radiona had agreed to participate in an online interview but unfortunately did not attend. These visits were coordinated by Marc Dusseiller, co-founder of Hackterial. The day after the Radiona event ended, the researcher flew to I.N.S.E.C.T camp in Denmark where they reunited with Tincuta Heinzl and Svenja Keune, both participants of e-Textile Summer Camp. After that, the researcher went to Berlin to interview Mika Satomi.



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Organizations: Fab Lab Barcelona, Fablab Taipei 台北自造實驗室, Fraunhofer IZM - ASSID, GaudiLabs, Gudskul, Hackteria ZET, Lihang Studio 野桐工坊, Radiona, Ran-deLab, Senyawa Studio, SGMK.



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EVENTS: ATTEMPTS, FAILURES, TRIALS AND ERRORS 2018, CELLSBUTTON#05 - YOGYAKARTA INTERNATIONAL MEDIA ART FESTIVAL 2011, e-TEXTILE SPRING BREAK 2018 - 2022, e-TEXTILE SUMMER CAMP 2011 - 2017, HUMUS SAPIENS 2018, I.N.S.E.C.T 2022, INTER-ACTIVOS? 2009, MICROWAVE INTERNATIONAL NEW MEDIA ARTS FESTIVAL 2009, MODERN BODY FESTIVAL 2014 - 2018, OKI WANDER LABS 2020, PIKSEL 2009, ROŠA - REGIONAL OPEN SCIENCE HARDWARE & ART, INDONESIA 2022, TRIBE AGAINST MACHINE 部落對抗機器 2017, 2018, WISH LAB 2013

## 06. WHAT ARE THE MATTERS?

本案例研究基於：Modern Body Festival（藝術節）、e-Textile Summer Camps（夏令營）、部落對抗機器（夏令營）、Attempts, Failures, Trials and Errors（聯展與夏令營混合）、e-Textile Spring Break（冬令營）、HlabX（數個國際活動各地分期舉行的獨立策展）、來自未來的朋友（一種線上版本的營）。以上數個組織可以大概被區分為兩種主要網絡：電子織品網絡和 Hackteria 開源生物藝術平臺及其國際合作夥伴，在本案中主要為印尼集體 Lifepatch 以及 2019 年舉辦於沖繩的活動 Oki Wonder Lab。

### 地圖繪制

為此網絡做一次正式紀錄是這個訪談的另一個附加動機，地圖被繪製在 Open-StreetMap 上。活動圖層包括了和訪談內容相關的藝術節和夏令營；單位圖層包括了機構、黑客空間與實驗室。

### 36 電子織品網絡與「營」

計劃中的訪談涉及了彼此有合作或衍生關係的四個營。首先在 Paillard 的 e-Textile Summer Camp 中，許多參與者開始提到在其他國家成立其他電子織品營的想法，e-Textile Summer Camp 主要是由 Mika Satomi 和 Hannah Perner-Wilson 在法國南部的 Le Moulins de Paillard 組織的一個年度性的電子織品藝術家的封閉社群，該集會活躍於 2009 - 2017，主要參與者多來自於歐洲的學術單位與產業。隨後首先衍生出由施惟捷發起，並和野桐工坊的尤瑪達陸於 2017 和 2018 於台灣台中泰安鄉合作舉辦的「部落對抗機器」電子織品營。第二個營是在紐約由 Lara Grant、Nicole Yi Messier、Victoria Manganiello、Sasha de Koninck、Liza Stark 於 2018 成立的 e-Textile Spring Break。還有一個是 2018 由 Tincuta Heinzl 在羅馬尼亞和斯洛維尼亞舉辦的 Attempts, Failure, Trials and Errors。以及 2022 年在丹麥的 I.N.S.E.C.T。這四個營的共同點是其組織者和參與者大都參與過位於法國 Paillard 的 e-Textile Summer Camp。在行政組織的層面上，有別於 e-Textile Summer Camp，這三個營都由政府或大學的資金支持，目前只有 e-Textile Spring Break 仍在運作，並於 2023 年改名為 Electronic Textile Camp。

位於台灣的部落對抗機器營開啟了電子織品和台灣原住民織品保存题目的合作。由於這個位於台灣的營是唯一的非歐洲營，因此許多資金花費在機票以及藝術家的住宿上。目前年度夏令營的活動處於暫歇狀態，但是在藝術和工藝上的實踐，以及相關國際合作仍然由施惟捷與尤瑪達陸持續推動中。

Attempts, Failure, Trials and Errors 營中以聯展的方式邀請了大量來自 Paillard camp 參與者的電子織品小型原型作品，並最後以聯展的方式參與了 Pikel Festival 2017。另一方面這個策展混合了營的框架和與當地的建築教育，因此參與者多為建築系的學生。還有一部份活動是以線上的方式邀請並支持遠方的電子織品藝術家。

在紐約的 Electronic Textile Camp 仍延用著 e-Textile Summer Camp 中藝術家集會的模板，活動由藝術家工作坊的交換構成，以及焦點小組的配置。本活動目標仍注重於電子織品藝術家彼此間的交流和社群的支持。目前這個營仍處於活躍狀態，於 2018、2019、2022 每年都有 15 名以上的藝術家參與。

位於丹麥的 I.N.S.E.C.T 營除了主辦人和少數幾位參與者曾參與過 e-Textile Summer Camp，可以說以經完全脫離了電子織品的主題並主要專注於基於「多物種共生設計」、與「仿生設計」社群的經營，參與者大約九成為新生代的學生。雖然在主題上幾乎是全新的內容，但其基地仍有織機工作室，活動架構也大都衍用了 Paillard 營的架構，因此也能夠被認為是受 e-Textile Summer Camp 影響的活動。本活動由兩個營組成，第一個營是採取了公開徵選並對參與者有較嚴格的篩選，以較傳統形式的數位製造工作坊形式進行。第二個營則是完全開放，任何對主題內容有興趣的人都能前往參加，較著重於野外生活體驗的活動。

在台灣的另一個涉及電子織品網絡的行動，由部落對抗機器和國立工藝研究發展中心於 2020 和 2021 組織的「來自未來的朋友」也使用了此電子織品網絡與國外參與者進行線上合作。2020 年本來計劃邀請數位電子織品藝術家來台灣與 NTCRI 進行合作，後因為疫情的緣故改為透過公開徵集徵選出 23 位線上國際參與者，其中有三位來自 Paillard 電子織品營，兩位來自 e-Textile Spring Break NY，兩位來自 Hackteria 生物開源藝術平臺，六位來自台灣，剩下的則是從電子織品社群的朋友那得到公開徵選的消息而前來報名。活動參與者透過線上工作坊、線上講座與 NTCRI 交流了與台灣有關的在地工藝知識，或是彼此介紹了自己的技術，或

是如何將材料和概念結合的方式等等，如公民科學和女性主義等題目。最終各參與者協力合作了一本材料樣片書，這些樣片被寄到台灣，最後製作成 23 本書回寄給各參與者，其中包含 16 片由個人製作的樣片以及 6 片由兩位以上參與者合作製成的樣片，此樣片書製作的傳統也是來自於 e-Textile Summer Camp。次年，作為樣片書活動的升級版，在實體展覽中提出並建設了一個概念裝置，一個表演式的材料庫被期望來降低跨國合作過程中的語言障礙。這個活動在某個程度上可以說是一個以線上形式舉辦的營，因為在此活動裡大量的使用了 e-Textile Summer Camp 的模板，特別是工作坊交換與樣片書，這些模板的應用降低了線上交流的困難度，因為仍有滿多參與者有過參與藝術營的經驗。

首先，這些自「傳統」電子織品營中演化出的各種進化版本都顯示了國際藝術家網絡在資金上和 cultural 上的跨國影響力。Tincuta Heinzl 在訪談中給出了一個相當好的對所謂「營」的普遍定義，在此基礎上，她還提到了更多營在哲學上的意義；她提到了一座由蘇聯人在 1950 年建造的城市的故事，這些暗喻並提醒了本研究案中「地圖繪制」的工作可能屬於一種烏托邦思想的反思，以及其可能將遭遇到的難點：

所謂的「自治」營地，如你所說，主要是一個實踐者社區聚集在一起，交流技能和知識，討論共同感興趣的話題。在我看來，它們更像是藝術家的聚居地，它們是一種聚集的形式，讓來自世界不同角落的人，歐洲、美國、澳大利亞、台灣，可以相遇，互相了解，學習他們的實踐並交流經驗和知識。就像 E-textile 夏令營一樣，它主要是將一年中沒有時間開會的世界各地的從業者聚集在一起。從這個意義上說，這是一個在不太正式的背景中積極、鼓舞人心和產生新思想的活動。[Tincuta Heinzl]

維多利亞是一座由蘇聯人於 1950 年代建造的城市，毗鄰德國人在二戰期間建造的軍備工廠，這座城市的建造是為了容納工人和被帶到那裡的工廠工作的專家，這座城市是在山區從頭開始建造的，它實際上是從經濟和戰爭的需要中誕生的，因為它是從頭開始建造的，所以它遵循了當時的那種理想——社會主義、野蠻主義的建築，主要是街區——公共建築，並遵循某種類型的建築。注意到應該支持城市社會生活的機構類型也很有趣：文化之家、電話和郵政大樓、高

中、體育基礎設施、市政廳。故事是當蘇聯人來的時候，他們看到了這個地方和工廠，他們還帶來了「城市型錄」，羅馬尼亞當局不得不選擇一個模型。從這個意義上說，我們可以說它就像一個「城鎮物品」，或者你從型錄中購買的「產品」，他們在羅馬尼亞實施了這個城鎮，顯然，這種「城鎮模式」（在建築和城市規劃方面）在俄羅斯、格魯吉亞和印度都以類似方式建造，看看所有這些城市究竟發生了什麼，社會主義設計和建築烏托邦的來世是什麼，將會很有趣。[Tincuta Heinzl]

### Hackteria 開源生物藝術平臺網絡

除了電子織品營的系統之外，本研究案訪談的另一個系統是 Hackteria 開源生物藝術平臺和其國際活伴夥伴，特別是在印尼的藝術集體。Hackteria 本身就已經是一個極度國際化的社群，其社群致力於推廣開源文化以及 DIWO 文化。社群主要人物 Marc Dussseiller 的足跡遍布瑞士、歐洲、印度、印尼、韓國、日本、台灣。和電子織品社群不同的地方是，Hackteria 的國際連結主要源自於大型國際藝術節。它是一個開放社群，其中有更多非學術背景的參與者。這些在瑞士和印尼之間的合作與友情也已經超過 12 年以上，像是 2022 九月由 Marc 與 LifePatch 共同創辦人 Andreas Siagian 合作組織，由 GOSH 資助的 ROŠA (Regional Open Science Hardware & Art, Indonesia) 工作坊才剛剛結束。許多印尼和台灣藝術家因為 Marc 的關係得到了一些國際曝光的機會，大部份的交際和活動都由 Marc 組織，可以說 Hackteria 是一個非常受到關鍵人物魅力引導的社群。這些長年的跨國自組織的交流和實踐為獨立國際組織設下了典範，同時，他們也身體力行著共同的目標像是開源文化、知識和技能交流以及共食共住。

2009 一整年之中我還與一些朋友保持聯繫，他們邀請我去印尼參加一個藝術節叫作 Yogyakarta International Media Art Festival held by HONF, Cellsbutton 的國際媒體藝術節。它是由印尼媒體藝術集體 HONF 組織的，所以我延續了我的班加羅爾之旅，從班加羅爾前往日惹，去參加日惹的媒體藝術節。[Marc Dussiller]

「為什麼是全球的？」我已經解釋了 Hackteria 的形成和建立本來就是一個全球化的過程，有一些合作者，比如來自印度的聯合創始人 Yashas Shetty，它已經在那裡了，從一開始就是從一群來自世



世界各地的愛好者所形成的。[Marc Dussiller]

除此之外，HlabX 是一項開始於 2019 四月由 Hackteria 發起的國際串連活動，其目的是為了復甦 Hackteria 的國際網絡。延續在 2014 在印尼日惹舉辦並獲得巨大成功的 HackteriaLab 2014-Yogyakarta 中的友情，希望能在印尼、台灣、沖繩、瑞士舉行某種國際聯合活動，其動機是對往日友情的懷念以及對其網路的修補重建與更新。但是不幸的，活動受到來自在五月爆發的 COVID 19 的巨大影響，這個致敬活動最終被迫大部份內容必須在線上舉行。無論如何，這場策劃可以被視作一次試圖獨立動員國際合作的例子，活動的主要構成包括了在沖繩由大山龍主辦的 Oki Wonder Lab，以及在日內瓦舉辦的 Wormolution - Hackteria Temporary Autonomous Laboratory at 1000 Ecologies 工作坊。

在上一次大型 HackteriaLab 2014 - Yogyakarta 之後，我們期待在 2019-2020 年在台灣、日惹、沖繩、瑞士等地舉辦這個 HLabX 計劃，其中包括一系列相關活動、聚會、駐留、臨時實驗室及其展示。我們希望將我們在過去 10 年的活動中創建的新舊網絡連接起來。[[https://www.hackteria.org/wiki/HLabX\\_Programme](https://www.hackteria.org/wiki/HLabX_Programme)]

## 06.

### WHAT ARE THE MATTERS?

This case study is based on various organizations, including Modern Body Festival, e-Textile Summer Camps, Tribe Against Machines, Attempts, Failures, Trials and Errors, e-Textile Spring Break, HlabX, and Friends from the Future (an online version of a camp). These organizations can be roughly divided into two main networks: the e-textile network and the Hackteria Open-Source Biological Art Platform and its international partners. In this case, the main organizations studied are the Indonesian collective Lifepatch and the 2019 Oki Wonder Lab event held in Okinawa.

#### The Mapping

As an additional motivation for this interview, a formal record of this network was created, with a map drawn on OpenStreetMap. The event layer includes art festivals and summer camps related to the interview content; the organization layer includes institutions, hacker spaces, and laboratories.

#### e-Textile Camps

The planned interviews involve four camps that have collaborated with or are derived from each other. First, at Paillard's e-Textile Summer Camp, many participants began talking about the idea of establishing other e-textile camps in other countries. The e-Textile Summer Camp is an annual exclusive community of e-textile artists organized by Mika Satomi and Hannah Perner-Wilson at Le Moulins de Paillard in the south of France, active from 2009-2017, with most participants from academic and industrial units in Europe. Subsequently, the "Tribal Against Machine" e-textile camp, initiated by Shih Wei Chieh and Yuma Taru of the Lihan Workshop, was held in cooperation in Taiwan in 2017 and 2018. The second camp, e-Textile Spring Break, was established in New York in 2018 by Lara Grant, Nicole Yi Messier, Victoria Manganiello, Sasha de Koninck, and Liza Stark. Another is Attempts, Failure, Trials, and Errors, organized by Tincuta Heinzl in Romania and Slovenia in 2018, and the I.N.S.E.C.T camp in Denmark in 2022. The common point of these four camps is that their organizers and participants mostly participated in the e-Textile

## Summer Camp in Paillard.

At the administrative level, unlike e-Textile Summer Camp, these three camps are supported by government or university funding. Currently, only e-Textile Spring Break is still in operation and is now renamed Electronic Textile Camp in 2023.

The Tribe Against Machine camp in Taiwan launched a collaboration between the indigenous preservation and e-textiles. As the only camp in Asia, much of the funding goes towards airfare and artist accommodations. The annual summer camp is currently on hiatus, but Wei-Chieh Shih and Yuma Taru continue to promote artistic and craft practices, as well as relevant international collaborations.

Attempts, Failure, Trials and Errors invited a large number of small e-textile prototype works by participants from the Paillard camp in the form of a joint exhibition and participated in the Píksel Festival 2017. On the other hand, this curation mixed the framework of the camp with local architectural education, so most participants were architecture students. Part of the activity was also invited and supported online e-textile artists from afar.

The Electronic Textile Camp in New York still follows the template of the e-Textile Summer Camp artist gathering, with activities consisting of exchange of artist workshops and focus groups. The goal of the event still focuses on the exchange between e-textile artists and community support. Currently, this camp is still active, with 15 or more artists participating each year in 2018, 2019, and 2022.

The I.N.S.E.C.T. camp in Denmark, except for the organizers and a few participants who have attended the e-Textile Summer Camp, has completely departed from the theme of e-textiles and focuses mainly on “multispecies symbiotic design” and the “bionics design” community. About 90% of the participants are students. Although the theme is almost entirely new, the camp still has a weaving studio, and the activity structure is mostly based on the Paillard camp, so it can also be considered an activity influenced by the e-Textile Summer Camp. The camp consists of two parts. The first camp is selected through open

recruitment and has stricter screening for participants, and is conducted in a more traditional form of digital fabrication workshops. The second camp is completely open, and anyone interested in the topic can attend, with a focus on outdoor experiential activities.

Another initiative in Taiwan that involves the e-textile network is the “Having Friends in the Future” project organized by the Tribe Against Machine and the National Taiwan Craft Research and Development Institute in 2020 and 2021. This project used the e-textile network to collaborate online with international participants. Originally, the project planned to invite several e-textile artists to Taiwan to collaborate with NTCRI, but due to the pandemic, it changed to an open call, 23 international participants were selected online through open call instead. Including three from Paillard e-Textile Camp, two from e-Textile Spring Break NY, two from Hackteria platform, and six from Taiwan, with the remainder coming from open calls in the e-textile community. Participants exchanged local craftsmanship knowledge related to Taiwan, introduced their own techniques, and discussed how to combine materials and concepts related to topics such as citizen science and feminism through online workshops and lectures with NTCRI. Eventually, the participants cooperated to produce a material sample book, which was sent to Taiwan and eventually produced into 23 books, including 16 samples made by individuals and six samples made by two or more participants. The tradition of creating this swatch book originated from the e-Textile Summer Camp in Paillard. The following year, an upgraded version of the swatch book activity was proposed and a conceptual installation, a performative material library, was constructed in the physical exhibition. The activity can be described as a camp held in an online form to some extent, as the templates from the e-Textile Summer Camp were extensively used, especially the workshop exchange and the swatch book making. The application of these templates reduced the difficulty of online communication as many participants still had experience participating in art camps.

Firstly, these various evolved versions of “traditional” e-textile camps demonstrate the transnational influence of the international artist network in terms

of funding and culture. Tincuta Heinzl provided a good definition of camps in the interview, and on this basis, she also mentioned the philosophical significance of camps. She referred to a story about a city built by the Soviets in 1950, which served as a metaphor and reminded this research of the possible reflection of utopian thinking in the mapping work, as well as the difficulties it may encounter.

*The so-called “autonomous” camps, as you call them, are mostly about a community of practitioners coming together and exchanging skills and knowledge, debating topics of common interest. From my perspective, they are more like the artists’ colonies, they are a form of gathering that allows people from different corners of the world, Europe, U.S., Australia, Taiwan, to meet and to get to know each other, to learn about their practices and exchange experiences and knowledge. Like in the case of e-Textile Summer Camp, it is mostly about bringing together practitioners from different parts of the world who do not have time during the year to meet otherwise. It is in this sense an active, inspiring and generator of new ideas, in a less formal context. [Tincuta Heinzl]*

*Victoria is a city built in the 1950s by the Soviets, next to a factory for armament built during the Second World War by the Germans. The city was built to accommodate the workers and the specialists brought there to work in the factory. The city was built from scratch in the mountains, and it was actually born from economic and war necessities. And because it was built from scratch, it followed the kind of ideals of that time - that of Socialist, brutalist kind of architecture, with mainly blocks - communal buildings, and following a certain type of architecture. It is also interesting to notice the kind of institutions which were supposed to support the social life of the city: the house of culture, the telephone and post buildings, the highschoools, the sports infrastructures, the city hall. The story is that when the Soviets came and they saw the*

*place and the factory, they also came with a “catalog of cities” and the Romanian authorities had to pick a model. In this sense we can say that it is like a ‘town object’, or a “product” that you buy from a catalog. And they implemented this town in Romania. Apparently, this “town model” (both in terms of architecture and urbanism) has been built similarly in Russia, in Georgia and in India. It would be interesting to see what happened in all these cities once inhabited, what is the afterlife of the Socialist design and architecture utopias. [Tincuta Heinzl]*

### Hackteria Open Source Biological Art Platform

In addition to the system of e-textile camps, another system discussed in this research is the Hackteria Open Source Biological Art Platform and its international network, particularly in the Indonesian art collective. Hackteria is an extremely international community dedicated to promoting open-source and DIWO culture. The main figure in the community, Marc Dusseiller, has traveled to Switzerland, Europe, India, Indonesia, Korea, Japan, and Taiwan. Unlike the e-textile community, Hackteria’s international connections mainly stem from large international art festivals. It is an open community with a higher proportion of non-academic participants. The collaborations and friendships between Switzerland and Indonesia have spanned more than 12 years, including the recent ROŠA (Regional Open Science Hardware & Art, Indonesia) workshop in September 2022, which was co-organized by Marc and Andreas Siagian, the co-founder of LifePatch and supported by GOSH. Many Indonesian and Taiwanese artists have gained international exposure due to Marc’s connections, and most of the networking and activities are organized by Marc. It can be said that Hackteria is a community that is heavily influenced by the charisma of key figures. These years of self-organized cross-border exchanges and practices have set a paradigm for independent international organizations, and they are also actively pursuing shared goals such as open-source culture, knowledge and skill exchange, and co-living and co-eating.

*In 2009, I also kept in the loop with some friends I met that invited*

*me to a festival in Indonesia, it's called Yogyakarta International Media Art Festival held by an Indonesian media art collective called HONF, the house of natural fiber. So Cellsbutton International Media Art Festival of Yogyakarta. So I combined my trip to Bangalore to continue to join the media art festival in Yogyakarta to join there. [Marc Dussiller]*

*"Why global?" The forming and foundation of Hackteria was a global thing already. There were collaborators like co-founders from India (Yashas Shetty), it was already there. We started this as a group of enthusiasts that already were globally distributed. [Marc Dussiller]*

In addition, HlabX was an international tandem event starting in April 2019 initiated by Hackteria, with the aim of reviving Hackteria's international network. Continuing the friendship from the highly successful HackteriaLab 2014 - Yogyakarta in Indonesia in 2014, it was hoped that some kind of international joint event could be held in Indonesia, Taiwan, Okinawa and Switzerland, motivated by the memory of the old friendships and the repair and renewal of its network. But unfortunately, the event was greatly affected by the COVID 19 outbreak in May, and the tribute was eventually forced to be held mostly online. In any case, the event can be seen as an example of an attempt to independently mobilize international cooperation, with the main components of the event including the Oki Wonder Lab in Okinawa, hosted by Ryu Oyama, and the Wormolution - Hackteria Temporary Autonomous Laboratory at 1000 Ecologies workshop in Geneva.

*After the last large-scale HackteriaLab 2014 - Yogyakarta, we are looking forward to host this HLabX Programme involving a series of related events, gatherings, residencies, temporary labs and it's presentations in 2019-2020 in Taiwan, Yogyakarta, Okinawa, Switzerland and beyond. We want to connect the old and new networks which we have created throughout our activities during the past 10 years. [[https://www.hackteria.org/wiki/HLabX\\_Programme](https://www.hackteria.org/wiki/HLabX_Programme)]*





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2018 e-Textile Spring Break 全體參與者合照於瓦薩克，紐約。該活動現在已於 2023 年改名為 Electronic Textile Camp。Group photo of all participants in e-Textile Spring Break 2018 in Wassaic, NY. The name of the event has now changed to “Electronic Textile Camp” in 2023.



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e-Textile Summer Camp 2016 在 Paillard 藝術中心，羊毛龐克小組正在發表混合了磁蕊記憶體的一件穿戴式原型。e-Textile Summer Camp at Paillard in 2016, A wearable prototype implemented with core rope memory circuits was introduced by the Wool Punk team.



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在羅馬尼亞由 Tincuta Heinzl 組織的 Attempts, Failure, Trial and Errors。Attempts, Failure, Trial and Errors in Romania, organized by Tincuta Heinzl, 2018.



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Giulia Tomasello, Pauline Vierne, Svenja Keune 在電子織品夏令營裡一起分享關於使用紅茶菌膜做為織物材料的工作坊。The Kompucha workshop co-organized by Giulia Tomasello, Pauline Vierne, Svenja Keune in e-Textile Summer Camp, Paillard 2016





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尤瑪達陸帶領部落對抗機器所有參與者試穿傳統泰雅服飾的複製品，2017。Yuma Taru and all participants wearing the replicants of traditional Atayal costumes during Tribe Against Machine camp, 2017.



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Hackteria 開源生物藝術平臺組織的虫化世代工作坊，日內瓦。Wormolution workshop 2019 organized by Hackteria Open Source Biological Art Platform, Geneva.



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在 2017 年的部落對抗機器活動中，國際電子織品藝術家和來自野桐工坊的織者們合力將傳統泰雅新娘頭飾與電子功能結合在一起產生的穿戴天線裝置，其靈感來自於結合「靈」的概念以及電磁波的概念。At the 2017 Tribal Against Machine event, international e-textile artists and weavers from the Lihan Workshop collaborated to combine traditional Atayal bride headset with electronic functions, creating a wearable antenna device inspired by the concept of "spirits" and the idea of electromagnetic waves.



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Jurus Sulam Listrik 電子刺繡工作坊海報，工作坊由 Lifepatch 和 Hackteria 共同舉辦，2022。Jurus Sulam Listrik\_Workshop Flyer, workshop organized by Lifepatch and Hackteria, 2022. Poster credit: Maria Inarita Uthe

07.  
人

這部份是相對於策略式的思考，在訪談裡一個不斷被提到的問題是關於「人」的，這與形成社群的意義相關，也可能較關於探討這些組織和網絡的在哲學的意義上的目的；在許多共食共住的活動或是活動天數較多的藝術工作坊中，「過程就是作品本身」這樣類型的概念早已不斷的被提倡；「人」應該被假設性的視為最終的「產出」，我們必須建立起「人」是我們所想像的未來產業中的基礎設施，因為人是觀念的載體並承載了無法被體現量化的經驗與交流。另外這也是訪談中也稍微關注了組織者與藝術家的移動與友誼發展的原因。

藝術營在共食共住的活動方式中進行，像是傳統工藝者和科學家在同一台織機上將材料和數字技術編織在一起，更重要的是這種模式強調藝術、文化和理論生產的新模式，換言之，網絡和知識傳播的主要構成是友情，活動的產出的是一種表現在人際上的，而非技術或物質上的迭代，換言之，參與者的思想演進以及其移動被視為是最終的價值。這些活動通常最受到批判的部份就是缺少物質的高品質藝術產出，但是這是因為跨階級和跨領域的觀念交換被嚴重的忽視。舉例來說，在 Holo Project 提案書裡曾經提到，部落對抗機器曾承接台灣工藝研究發展中心（NTCRI）的策展專案，並組織了「來自未來的朋友」，提出以三個月的「線上駐村」形式鼓勵各國參與者以線上交流形式吸收台灣在地文化並產出實體作品，但是最終卻遭受到中心批評沒有產出令人滿意的實體作品。

當然線上活動並不是一種最好的「花時間相處」的方式，我們也可以舉出另外一些比較好的例子，例如在印尼集體文化裡常常被提到的「nongkrong」，原意指在路邊坐在一起的集會，意思就是「花時間相處而什麼也不做」，這些概念早已經被許多策展人做為一種藝術表現使用，例如在今年的卡塞爾文件展 Documenta 15 也收到過類似的關於展覽作品品質太低的批判。在 Hackteria 共同創辦人 Marc Dusseiller 和印尼集體的的合作裡有更多這樣的例子，例如 Hlab14（2014）；Marc 也常常帶各國的藝術家到 Lifepatch，或是邀請藝術家到瑞士進行這些「無為之為」，有時是短期的工作坊，有時甚至只是相處和共渡時光，這些行為都含有高度的文化交流和觀念交換，這些都與藝術的本質無異，他也將他的幽默表現在他的貼紙作品系列上：「Make Friends Not Art」。

因為藝術能自動改變社會，它反映了那個時代正在發生的事情，準則或是失敗的定義。比如說，如果你關注一個早期時代的藝術家，你怎麼知道他的哲學、他的生活、他的旅程？是從他的藝術作品中，因為你看到了進程，例如，莫內、梵高，你從他們的藝術作品中了解了整個故事，了解了他們的進程，你從這個人身上學到了一些東西，這個人的「個人」，他的思想從這個藝術中的變化，這都是關於藝術家，這個「人」，而不是藝術，藝術家只是了解藝術家思想的一個工具，想像一下，如何欣賞一個人，如何讓一些人成為藝術家或接受者，如果兩者對事物的態度是一樣的，社會就會改變，因為它提高了我們對事物的理解和欣賞水平，這才是藝術的真正目的，而不是金錢。[Rully Shabara]

一個藝術家不是一個主角。一個藝術家不是在社會中被揭示的東西，它應該和其他的職業沒有區別，在這種情況下，你必須像這樣對待藝術，否則就很危險，因為他們說他們想改變社會，但他們只是想得到補助，這是非常不同的兩件事。但是如果你真的對待藝術只是想賺錢，只要給錢，支持他們，這就是你支持年輕藝術家的方式，他們還在尋找自己的旅程中，支持他們！因為他們將為這些人建立產業的基礎設施，這樣他們就可以成為這個場景的一部分，獲得金錢，然後如果他們認真對待自己的藝術，他們就會不斷發展，他們可以理解藝術的本質是什麼，這意味著你必須消除藝術中的階級制度，在這個產業中，藝術家或策展人，或其他什麼人，都應該被視為和其他職業沒有什麼不同。[Rully Shabara]

另外訪談中談論到的某些部份純粹只是關於人與人相處的基礎，但卻也至關重要，這些是關於組織者在組織社群的心態與觀念，或是關於一個理想的社群的定義與描繪，這些比起技術性或是策略性的思考更為重要，因為這是關於人的，而社群是全然關於人的。這些對於關係的描述有時候更像是一種表述式，如果錯誤的能量被灌注在一個設計錯誤的表述式上，那再多能量也是無濟於事：

一切都是從個人層面開始，不從個人做起的話，就沒有意義。成為社群的一部分並不是一塊巨石，並不是每個人都必須以某種方式行事，這完全不是建立社群的意義，建立社群就是讓了解你並分享願



景的人圍繞你自己。這是關於我希望能被那些了解獨立意味著什麼的人圍繞，他們對世界的樣子有著共同的願景，對自己負責，然後也許從這個社群中學習到你可以分擔一些責任並做出貢獻，但這不是無私，社群不是無私的，沒有無私這回事，自私是人類狀況的核心，我們所做的一切都是為了我們自己。[Stephanie Pan]

另一個被頻繁的被提及的是社群能量的衰減，這可能是一個很經典的現象，這些老化通常和參與者與社群關鍵人物的年紀增長有關，這是無法避免的。也許這也與社群的開放性、公開徵集層面有關連。

很多人也在早期階段就離開了，他們還有其他的生活要忙錄，就像他們本來是新人，但後來成為了一個母親，你知道，比起文化全球網絡組織者，她更想成為一名母親。劉佩雯是最早的成員，在臺灣組織活動的時候也非常積極，她在瑞士組織了 HackteriaLab，以及在印尼組織 HackteriaLab。同時，Urs 也是，他非常專注於他的公司 GaudiLabs 的開發，因為這是他現在的全職工作，所以他沒有多少時間從結構上塑造全球 Hackteria 網絡，所以我們失去了一些結構，像是組織力。我們想保持開放性，但後來有更多的人離開，因為他們還有其他更重要的事情要做，這座建築有點倒塌了。  
[Marc Dusseiller]

在 Hackteria 裡的網絡中並沒有類似電子織品網絡那種類似「分會」或是「品牌」的情況發生，像是紐約和台灣的營都在法國的 Paillard 營之後連續舉辦了兩年以上。目前紐約的 Electronic Textile Camp 剛開始他們第四年（2023）的活動。這種類似分會的情況有點像是在 Fablab Taipei 的洪堯泰提到的在 Fablab 裡的品牌行銷，當然 Fablab 和電子織品營是兩種完全不同的東西，但是在分裂複製的情況上有一點類似，只是電子織品網絡的分會情況絕大部份是基於在一種社群情感上，而 Fablab 的分散經營是基於對理念的認同和品牌所帶來的經濟效益。

Fablab 其實就是一個理念的認同，比如說你認同分散式製造跟數位知識共享這兩件事情的話，基本上他就是 Fablab 在宣揚的價值，其實他並沒有一個很嚴格的成立規範，它並不是強制力很強的，像法蘭西有 lab 是專門做做農業，像 Jonathan Minchin 他們也是做農

業相關的，這些 lab 在每個國家的角色完全是不一樣的。[洪堯泰]

你不應該設計產品，而是設計系統，作為一個有創造力的人，或一個生物學家，或一個工程師，你的干預應該以某種方式改善棲息地系統的健康，或你自己或你的社群，或同時改善這三者。[Jonathan Minchin]

## 07. PEOPLE

This part is relative to strategic thinking, and one of the questions that kept coming up in the interviews was about “people”, which is related to the meaning of forming communities, and perhaps more about exploring the philosophical purpose of these organizations and networks. In many shared food and housing events or art workshops with more days of activity, the notion that “the process is the work itself” has long been promoted; “people” should be hypothetically considered as the ultimate “output”, and we must establish that “people” are the infrastructure of the future industry we imagine, because people are the carriers of concepts and carry experiences and communications that cannot be quantified. This is also the reason why the interview focused a little on the development of movement and friendship between organizers and artists.

60 Art camps take place in a communal way, like traditional craftsmen and scientists weaving together materials and digital technologies on the same loom. More importantly, this model emphasizes new modes of artistic, cultural and theoretical production; in other words, the main component of networking and knowledge dissemination is camaraderie, and the output of the activity is an expression of interpersonal, rather than technical or material, iterations. Another way of saying it is: the evolution of the participants’ ideas and their movement are seen as the ultimate value. These activities are often most criticized for their lack of material quality art production, but this is because the cross-level and cross-disciplinary exchange of ideas is severely neglected. For example, in the Holo Project proposal, it was mentioned that Tribe Against Machine had undertaken a curatorial project for the National Taiwan Craft Research and Development Institute (NTCRI) and organized “Having Friends in the Future,” which proposed a three-month “online residency” to encourage participants from different countries to absorb Taiwan’s local culture and produce physical works in the form of online exchanges, but was ultimately criticized by the center for not producing satisfactory physical works.

Of course, online activities are not the best way to spend time together, but we can also cite some other good examples, such as the often mentioned “nongkrong” in Indonesian collective culture, which originally means a gathering of people sitting together on the roadside, meaning “spending time together without doing anything”. This year’s Documenta 15, for example, received similar criticism about the low quality of the exhibition’s work. There are more examples of this in Hackteria co-founder Marc Dusseiller’s collaborations with Indonesian collectives, such as Hlab14 (2014); Marc has often brought artists from different countries to Lifepatch or invited artists to Switzerland for these “do-nothings”, sometimes short-term workshops, sometimes even just to spend time together, all of which involve a high degree of cultural exchange and conceptual exchange and are in line with the nature of art. Marc also expresses his humor in his series of stickers: “Make Friends Not Art”.

*Art doesn’t have to be associated with politics because it automatically changes society. It reflects what is happening, or norms or failed standards happening in that time. If you follow an artist from the past, for example, how do you know his philosophy, his life, his journey? It is from the art because you see the progress. For example, Monet, Van Gogh, you know the whole story from their art, the progress. You learn something from that person, the individual person, the change in his mind from this art. So it’s all about the artist, the person, not the art, the artist is just a tool to understand the artist’s mind. So imagine this kind of knowledge or how to appreciate someone and how to make some become artists or recipients, both have the same approach on things the society changes. Because it levels up the understanding and appreciation of things. So that’s the true purpose of art, not money right? [Rully Shabara]*

*An artist is not a lead. An artist is not something revealed in society, it should be the same as any other profession. You have to treat art like that in that context, otherwise it’s dangerous. Because they*

*say they want to change society, but they just want to build up this funding, it's very different. But if you did treat art just for wanting to make money, just give the money, support them. This is how you support young artists who are still on the journey finding themselves. Support them! Because they will build the infrastructure of industry for these people so they can be part of the scene, get money, and then if they are serious with their art, they keep developing and they can understand what the essence of art is. That means you have to remove the hierarchy in art. In this industry, artists or curators, or whoever, should be treated as any other profession. [Rully Shabara]*

There are also some parts of the interview that are purely about the basics of how people get along, but they are also important. These are about the organizers' mindset and concept of organizing a community, or the definition and depiction of an ideal community. These are more important than technical or strategic thinking, because they are about people, and community is all about people. Sometimes these descriptions of relationships are more like expressions, and if the wrong energy is poured into a wrongly designed expression, then no amount of energy will help.

*It starts from the personal level, if it doesn't start from the personal, there's no point. Being part of a community is not a monolith. It's not that everybody has to behave a certain way, that is totally not what it means to build community. Building community is about surrounding yourself with people who understand you and share a vision. We do everything ourselves as well, that's why we were killing ourselves, because we don't want to ask people to do things for nothing, so we do it for nothing. We do everything ourselves. It's about wanting to be surrounded by people who understand what it means to be independent, who share a vision of what the world can be like, taking responsibility for yourself and then maybe learning from this community that you can share some responsi-*

*bility, and contribute. But it's not about being selfless. Community is not about being selfless. There's no such thing as selflessness. Selfishness is at the core of the human condition. Everything we do is for ourselves. [Stephanie Pan]*

Another frequently cited phenomenon is the declining energy of communities, which is probably a classic phenomenon. This aging is often related to the aging of participants and key figures in the community, which is inevitable. Perhaps this is also related to the openness of the community and the open recruitment level.

*A lot of people also left a bit from the earlier phase, they had all the things in life like they were new, but became a mother and you know more interested in being a mother than a cultural global network organizer. Pei Wen Liu was from the very beginning, very active when she organized the event in Taiwan, she organized the HackteriaLab in Switzerland, organized Hackteria Lab in Indonesia as an example, she lives in Switzerland. And like Urs in the meantime, he is very focused with his company GaudiLabs on developing this because it's his full job now. So he has a bit less time to structurally shape the global Hackteria network. So we lost a bit of organization structure. We wanted to keep it open but then the more people leave because there are other more important things to do so. [Marc Dusseiller]*

There are no "chapters" or "brands" like the e-Textile network in Hackteria, like the New York and Taiwan camps, which have been running for more than two years after Camp Paillard in France. The Electronic Textile Camp in New York is currently in its fourth year (2023). This kind of club-like situation is a bit like the brand marketing in Fablab, as mentioned by Ted Hung at Fablab Taipei. Of course Fablab and e-Textile Camp are two completely different things, but they are somewhat similar in terms of the split replication, except that the e-Textile network is mostly based on a community sentiment, while Fablab's decentral-



ized operation is based on the recognition of the idea and the economic benefits of the brand.

*Fablab is actually a recognition of an idea, for example, if you agree with the two things of decentralized manufacturing and digital knowledge sharing, then basically it is the value that Fablab is promoting, in fact, it does not have a very strict establishment specification, it is not mandatory very strong, like in France there are labs that specialize in doing agriculture, like Jonathan Minchin they are also doing agriculture-related, the role of these labs in each country is completely different. [Ted Hung]*

*You don't design products, you design systems. And your interventions as a creative person, or a biologist, or an engineer should somehow improve the health of that system of the habitat, or yourself or your community, or all three at the same time. [Jonathan Minchin]*

## 08. 公開徵選

在訪談中組織者通常能明確的知道自己為何需要使用公開徵選而何時不用，因為這些關乎於其組織的開放性；例如 Mika Satomi 不認為 e-Textile Summer Camp 是一種社群，她從一開始就決定了 e-Textile Summer Camp 是排外的且只邀請特定的人選，這導致了一些問題，包括每年工作坊和樣片書中過度重複的內容，她也在訪談中也提到了這些批判。她只有選擇在 2017 年做過一次全開放並且對外收費的活動，那也是活動的最後一年。她也提到了排外團體的好處，就是每年和同一群人組織事物需要相對較低的行政成本，因為你無需再重新和一群人解識這些行政工作，這也的確是一個強烈的家族情感，每個人都曾經連續好多年回到同一塊土地上，大家都對同一個場地、老面孔感到熟悉，這是無可取代的。

*e-Textile Summer Camp 不是一種社群，因為你不能想來就來，你必須被邀請，它本身並不是公開的，不是如果 100 人想來這裡，我就能容納 100 人。並且因為活動的風格，它無法擴張，這些也是我收到的問題或批評。同時，這是獨一無二的，因為一方面我說每個來過的人都可以回來，因為這對我來說很重要，要有這種你永遠都可以回來的感覺。[Mika Satomi]*

在 Modern Body Festival 的訪談中提到他們出乎意料成功的第二次活動的公開徵選共收到了約 800 份以上的報名表單，這個極大的成功是因為人們看到了第一次封閉測試版本中的藝術家名單和其作品，這些藝術家的知名度和偉大的作品成為了活動知名度的基石；另外一個原因是他們提供了入選者相當的費用。因此他們幾乎沒有為活動做任何額外的宣傳。但由於他們只將所有的花費花在藝術家和藝術節本身，藝術節本身幾乎沒有任何盈利，他們只能維持基本生計和工作人員的費用，他們也提到了他們對許多公開徵選不提供藝術家費用的行為感到反感。

*我們的第一個版本沒有公開徵選，第一版的預算基本上是微不足道的，我們只有很少的錢，參與者都是我們認識的人，他們都在我們的網絡中，但他們都是非常非常偉大的藝術家，非常偉大的作品，所以我認為這也有幫助。當我們進行公開徵集時，人們可以參考，他們查看了以前的版本，他們就像，「哦，這看起來真的很酷，我*

想成為其中的一部分」。我們明確的表示我們將付錢給入選者，這也很重要。[Stelio Manousakis]

在 I.N.S.E.C.T 營的第一個部份中，公開徵選被使用來徵選具有專業技能的專家，以應對一些工作營裡的工作，這裡涉及的對社群的影響和上面不太一樣；公開徵選被用來做強化社群工作能力的工具。這個營有著強烈的關於生物材料與多物種共生的主題性。這樣有效的號召力可能來自於题目的開創性與當代性，因此很快的集中了「對」的人。這個情況也發生在 2007 年的 Marc 和 Andy 身上，當時他們一同強烈的反對 iGEM 對基因設計課程的方式，因此開啟了 Hackteria 開源生物藝術平臺和 Synthetic Biology for Artists & Designers 這本書的誕生，當時幾乎還沒有人曾經將生物合成的內容引入到了藝術設計領域，也因此有了一系列後續的生物藝術的浪潮。

第一個營專門為 OME 製作立面雙胞胎，這是一座屬於紐卡斯爾大學 HBBE 的實驗建築，我們還想用粘土進行 3D 打印，並用菌絲體和紡織品進行試驗，以製作一個能以某種方式與當地昆蟲互動的裝置。為期十天的工作坊，我們採用了公開徵集申請，然後選擇了九名參與者，我們為即將到來的十天制定了一個粗略的計劃，我們根據工作所需的專業知識來選擇參與者，因此他們中的一些人具有菌絲體、粘土 3D 打印、監控或參數化設計方面的經驗。[Svenja Keune]

所以我和 Andy Gracie、Yashas Shetty 聊了聊關於 DIY 製造，基因工程實驗室以及將機器和機器人與生活系統相結合的實驗室，這種開源方法也同樣適用於生物學領域。所以我們認為這個 iGEM 根本是胡說八道，因為裡面只有學生和工程師，沒有藝術家、沒有批判元素、沒有人類學家、也受了太多西方的影響，這是一種非常美國化的思維方式。[Marc Dusseiller]

## 08. OPEN CALL

In interviews, organizers are often clear about why they need to use open calls and when they don't, as these relate to the openness of their organizations. For example, Mika Satomi doesn't see e-Textile Summer Camp as a community, and she decided from the beginning that e-Textile Summer Camp is exclusive and that only a select group of people were to be invited, which has led to some problems, including over-repetition in the annual workshops and sample books, leading to criticisms because of that. She has only ever chosen to do one fully open and fee-based event in 2017, the last year of the program. She also mentioned the benefit of the exclusionary groups in that it is relatively inexpensive to organize things with the same group of people every year because you don't have to reacquaint yourself with the administrative work with a group of people, and it's really a strong family feeling that everyone has been back on the same land for years and years, and everyone is familiar with the same places and old faces, and there is no substitute for that.

*e-Textile Summer Camp is not a community in that sense, because you cannot just come, you have to be invited. It's not publicly open per se because I just can't accommodate 100 people if 100 people wanted to come here. And because of the style of the event, it cannot grow bigger. And these are also the questions that came or critique that I received. It's exclusive because, on one hand I said everyone who came could come back since that was kind of important for me, to have this feeling that you could come back.*  
[Mika Satomi]

In an interview with Modern Body Festival, it was mentioned that the open call for their surprisingly successful second event received over 800 entries, a great success because people saw the list of artists and their work in the first closed beta version, and the popularity of these artists and their great work became the cornerstone of the event's visibility; another reason was that they offered

the entrants a considerable fee. So they did almost no additional publicity for the event. But since they spent all the money on the artists and the festival itself, the event hardly made any profit and they were only able to maintain their basic livelihood and staff costs. They also mentioned their resentment at the fact that many open calls do not offer monetary compensation for artists.

*The first edition was basically in a shoestring budget, we had a tiny amount of money. It was all people we knew, and that were in our network. But all were really, really great artists, really great work, so I think that also helped. When we did the open call people could refer, they looked at the previous edition. They were like, 'Oh, this looks really cool. I want to be part of it'. And we made it clear we're going to pay people. That's also important. [Stelio Manousakis]*

68 In the first part of the I.N.S.E.C.T camp, an open call was used to recruit experts with specialized skills for some of the work in the camp, where the impact on the community was not the same as the example above. The open call was used as a tool to strengthen the capacity of the community to work. This camp has a strong thematic focus on biomaterials and multispecies symbiosis. This effective appeal may have come from the originality and contemporary nature of the topic, which quickly brought together the “right” people. This was also the case with Marc and Andy in 2007, when together they strongly opposed iGEM's approach to genetic design courses, thus launching the Hackteria open source bioart platform and the Synthetic Biology for Artists & Designers book, at a time when almost no one had ever introduced biosynthetic content to the field of art and design, and thus leading to a series of subsequent waves of bioart.

*Part 1 was specifically about making a facade twin for the OME, an experimental building that belongs to the HBBE at Newcastle University. And we wanted to include 3D printing with clay and experimenting with mycelium and textiles to make an installation that would somehow interact with the local insects. So for that ten-days of workshops, we had an open call for applications and*

*then selected nine participants. And we created a rough program for the ten days that we would have. We selected the participants according to the expertise we needed for the work, so some of them had experience with mycelium, clay 3D printing, monitoring, or parametric design. [Svenja Keune]*

*So we talked about wiki, making like do it yourself, laboratories for genetic engineering and combining machines and robots with living systems, this open source approach too, also working as artists with biology with Andy Gracie and Yashas Shetty. We thought this iGEM is bullshit, because it's just fucking students and engineers, there's no artists, there's no critical elements, there's no anthropologists, there's also very western influence. It's a very American-based and kind of mindset there. [Marc Dusseiller]*

## 09. 資金與可持續性

在這個部份談到的是各組織使用資金的情況，唯一對營利模式有較積極想法的是 Fabricademy、Fablab 以及 Senyawa 的 Rully Shabara，或是可以說他們對「何謂產業」有較積極的經營。總概來說，他們的營運方式裡都有分散式系統的參與，也就是透過分享某部份主要資源來吸引其他貢獻者一同分擔和降低經營成本。除了他們以外，其他組織皆使用非常態的補助來支持自己的系統，或是完全不申請。

當然我不能告訴你現在它是一個有利可圖的業務，但它可以賺到足夠的錢讓它生存下去，它至少可以給我們一些東西來繼續努力，我不能全職工作，它不會給我一份全職工資，但它可以給我一份兼職工資。它可以給我們三個人一份薪水，來自學生的學費。所以之後我們有了實驗室，每個實驗室實際上都在努力尋找資金，以備能夠在他們的位置提供計劃。[Anastasia Pistofidou]

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我們有專輯和每個軌道的每個樂器的每個聲音的分軌檔文件，並把它們給任何想要的人，發生的事情是，《紐約時報》在他們的標題中稱它為「音樂實驗」，因為這是音樂產業中第一次由 44 個，正好是全世界 44 個廠牌發行的一張專輯，獨立發行，以創造這張專輯的本地化版本。[Rully Shabara]

Hackteria 則在 2019 發起了一個慶祝 Hackteria 誕生十週年的活動「HlabX」，邀請了舊朋友與新朋友一起組織活動，這是一個試圖擴大或是維持網絡可持續性的一次行動。這次行動受到了疫情的阻擋，許多活動包括台灣與沖繩的行動都受挫。疫情固然是主要阻因，但是組織者亦提到了資金籌措不足以及社群老化的現象，這些複合的原因導致了判別網絡衰退主因的困難。部份活動被迫轉為以線上的形式進行也導致了人員參與率的降低，但是這不代表友情連結和網絡的失效，訪談獲得的說法可能也只是組織者的悲觀看法。

比如像 2019 年的 HlabX，這也是 Hackteria 十周年紀念日，我們試圖在這裡和那裡籌集資金，希望在全球以及瑞士開展活動，但我們並沒有成功地為十周年紀念計畫籌集資金，但這有點像我們讓一些老

同學聚在一起的想法，對我來說，或者更像是一次退一步思考，好好想想未來十年會是什麼樣子，但最終我們無法籌集資金來真正組織它，但是我們有一些錢，你也參與了這個計劃，是關於開發新的合作夥伴，順便說一句，你也是其中之一，Hackteria 網絡，Toru（大山龍）也是，這個想法也是為了擴大網絡，你和 Toru 加入了這個網絡，並開始在沖繩和臺灣的活動，並繼續與印尼朋友合作。但不知何故，我們所希望的這次活動就像是一次與一些元老成員的重新出發，你知道，把他們都帶到一起。你知道十個人那麼小的集會，並真正思考如何在未來十年內發展它，但這從未發生過。[Marc Dusseiller]

對中心機構或政府補助保持距離的受訪者有 Mika Satomi 和 Marc Dusseiller，他們希望他們的活動能夠持續保持開放性以及可持續性，在訪談中他們都提到了應該將所謂的「營利」與「維護價值」區別開來，以避免金錢本位的工作方式，他們對如何使用金錢來支持獨立組織的方式有更深遠的洞見，他們也給出了他們拒決接受補助的考量，和他們覺得使用補助將會如何影響組織發展和其可持續性的原因。Rully Shabara 則是先將藝術與藝術產業的定義區分開來後才進行回答。Tincuta Heinzl 則指出這項關於藝術家與社會計劃之間的交互作用的古老辨論的關鍵應該是關注誰是最後的受益者。他們的回答都含有對使用藝術補助行為進行道德上的批判。

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在 2011 年初我們想過是否應該申請一個為期三年的巨額補助？當我們很快的... 說成功好了，但我們那時想，我們現在不需要大的資金，我們不希望一些大學接管它，說這一切都是他們的，我們想保持更多的自由，你知道，更像是在把這些分散式的活動給中心化。因此這像是一個還可以增長的網絡，因為如果我和 Andy 向大學單位申請 50 萬美元的補助，然後它就變成了這個大學計劃，我和 Andy 在那裡，它無法發展網絡。所以當時我們沒有那樣做，我們故意放棄了一些大的補助，雖然當時那真的是一個很難的決定，不然我們甚至可能已經成功了，我們當時在這方面真的是充滿前衛性的，但我們故意不想申請補助金，因為我們不知道它在未來會如何發展，我們想讓它保持開放性，加入並發展一些我們甚至無法想像的東西。[Marc Dusseiller]



## 09.

## FUNDING &amp; SUSTAINABILITY

如果你想成為產業中的藝術家，那就是另外一回事了。因為這個產業和基礎設施都是為了賺錢而建立的，不管是誰參與了這個過程的每一步。不僅僅是藝術家，每個人、場地、畫廊，都會從這個產業中得到錢，因此，這是一個完全不同的話題。但在本質上，藝術就是這樣，本來產業的存在和初衷就是應該去幫助藝術，對嗎？但這意味著你必須意識到在這種情況下，一個藝術家不是一個主角，一個藝術家不是在社會中被揭示的東西，它應該和其他的職業沒有區別，在這種情況下，你必須像這樣對待藝術，否則就很危險，因為他們說他們想改變社會，但其實他們只是想得到補助，這是非常不同的兩件事。[Rully Shabara]

因為在申請所有這些補助時，你總是必須做出一些承諾，要拿到錢需要做很多工作，而且當補助消失時，你就無法繼續，這是一個非常典型的情況，所以我不想讓夏令營依賴補助，我也不想花太多時間申請它們，所以其中一個框架是在沒有任何外部補助進入的情況下舉辦活動，同時讓每個人都能負擔得起。[Mika Satomi]

藝術是有實驗性的，不會立即被實現，它提供了一個空間去探討「如果」的問題。問題在於如何創造一個結構來支持自己，也能滿足其他需求。就像你一直在試圖以一種「雙贏」的方式進行，因此，如果幾位藝術家聚集在一起合作，那就是聚集資源的問題，這意味著他們必須擁有一些額外的資源。就算是在大學裡也一樣，我被要求不斷審查現有的資源，每當我想做一些課外活動。多少錢？誰付錢？我們有沒有得到資金？這些問題在學術和藝術背景下同樣重要。[Tincuta Heinzl]

This section discusses how various organizations use their funding, and the only ones with more positive ideas towards a profit model are Fabricademy, Fablab, and Rully Shabara from Senyawa. It can be said that they have a more positive approach to “what is an industry.” Generally speaking, their operating methods involve participation in a decentralized system, which means sharing some main resources to attract other contributors to share and reduce operating costs. Apart from them, other organizations either use non-regular subsidies to support their systems or do not apply for any funding at all.

*Of course I can't tell you that it is a profitable business at the moment, but it can make enough money for it to survive, and it can give us at least something to continue working on it. I cannot work on it full time, it doesn't give me a full-time salary, but it can give me a part-time salary. It can give the three of us a salary, from the student fees. So afterwards we have the labs and each lab is actually trying to find funds for being able to offer the program in their location. [Anastasia Pistofidou]*

*So what we did is, we had the album and then the stems file of each track of each sound of each instrument, and gave them to anyone who wanted it. What happened was, The New York Times called it a “music experiment” in their headline, because this was the first time in the music industry that one album was released by 44, exactly 44 labels all over the world, released independently to create a localized version of this album. So this album exists in 44 different cities in different countries, but they are all different, the packaging is different, the cover design is different, and each album has curated its own remixes. [Rully Shabara]*

Hackteria launched a campaign to celebrate its 10th anniversary in 2019,

“HlabX,” an attempt to expand or maintain the network internationally by combining events from old and new festivals in what might be seen as a struggle for sustainability. The campaign was blocked by the epidemic, and many activities, including those in Taiwan and Okinawa, were thwarted. While the epidemic was the main obstacle, organizers also cited a lack of funding and an aging community, which combined to make it difficult to identify the main causes of the network’s decline. The low participation rate due to the online format of the event does not mean that friendships and networks are failing, but it may be partly a pessimistic view of the organizers due to lack of human resources.

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*When I was doing, let's say these activities in 2019, it was also the ten year anniversary of Hackteria, so we were thinking, you know, a lot of activities. We tried to get money here and there and hope to do activities all over the planet and also in Switzerland, but we were not so successful to raise money for the ten year anniversary program. This was a bit of the idea that we also bring some of the old school people together with me, or more like a retreat and really think of what the next ten years will bring. In the end we couldn't raise money to really organize it. We had some money which you were also involved in the program, which is for finding new partners. The idea was also to expand the network and you and Toru joined this network and started to do activities in Taiwan in Okinawa, and also continued the collaboration with our Indonesian friends. But somehow this event that we were hoping for was like a retreat with also some of the old school members of the network, you know, bring them all together - small, like ten people, and really think about how to develop it for the next ten years, but this never happened. [Marc Dusseiller]*

Mika Satomi and Marc Dusseiller were who distance themselves from central organizations or government fundings in order to keep their organization can maintain openness and sustainability. In the interviews, they both mentioned the need to distinguish between “profit” and “value” to avoid a money-based

strategy. They both have deeper insights into how to use art funding to support independent organizations and also explained their reasons for the rejection and how it could affect the development and sustainability of their organizations. Rully Shabara firstly distinguished between the definitions of art and the art industry before answering questions around funding usages. Tincuta Heinzl pointed out that the key to this old debate about the interaction between artists and social projects should be to focus on who the ultimate beneficiaries are. Their responses all included moral criticisms of the use of art fundings.

*And we also were thinking, should we, as Hackteria, apply for big funding for three years in the early days, 2011? We said we don't want big funding now, we don't want some university to take it over and say all this is us, we wanted to keep this with more freedom, so it is a network that can grow. Because if me and Andy go for a €500,000 grant to get within the university, then it just becomes this university project where me and Andy are there, and it cannot grow the network, so we didn't, we intentionally did not try to get some big grant, although at that time it was really hard. We might even have been successful. We were really pioneering with this stuff, but we on purpose didn't want to go for a grant because we didn't know how it would develop in the future and we wanted to leave it open, for people to join and maybe develop something we cannot even imagine. [Marc Dusseiller]*

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*If you want to be an artist in the industry, that's a different thing. Because the industry and infrastructure is all built to make money, for whoever is involved in every step of that process. Not just the artist, everyone; the venue, the gallery, would get money from this industry. So it's a whole different topic to talk about. But in essence, art is just this. Originally the industry or the existence of the industry is supposed to help the original purpose of art, right? But that means you have to realize in that context, an artist is not a lead. An artist is not something revealed in society, it should be*

*the same as any other profession. You have to treat art like that in that context, otherwise it's dangerous. Because they say they want to change society, but they just want to build up this funding, it's very different. [Rully Shabara]*

*So one of my intentions was to do it without strings attached because when applying for all these fundings, you always have to promise something and it's a lot of work to get the money, and also when the funding goes away, you can't continue. This is a very typical situation, so I didn't want the summer camp to depend on funding. I also didn't want to spend too much time applying for them, so one of the frameworks was to do it without having any external money coming in, and at the same time, to keep it affordable for everyone. [Mika Satomi]*

*Finally, and probably here I am addressing one of your main concerns, that of funding and resources to implement these events. It is also a question of who the beneficiaries of these events are. This brings us to the role of artists into a community. It is an old debate intimately connected to the role of the arts in society. It goes hand in hand with what are the arts. In which ways are the arts different from techniques, for example. What is the relationship between arts, techniques, and sciences? The arts tend to be marginalized. Or more precisely, the experimental aspects of arts tend to be marginalized. It might have to do with the fear of the new, of an unknown future, as it might have to do with the recalls of a traumatic past. Being speculative and not immediately implementable, the arts offer that space to inquire the "what ifs"? [Tincuta Heinzl]*

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## 10. 國際交流

訪談中試圖以全息計劃（Holo Project）中所提及的在之前一些國際計劃中曾遇到過的難點向受訪者收集建議，前計劃如由台灣方舉辦的部落對抗機器或是來自未來的朋友等，或是由受訪者自己曾組織過的國際活動，推測式的與受訪者討論一個假設性的全球合作，因此受訪者只是就一個模糊範圍上來補充自己在藝術國際交流上的廣泛看法與經驗，或淺談藝術活動在平衡全球性與在地性之間的角色。有的受訪者試圖從反面的看法上來給與批判，也有人提出積極的看法，但這些看法都是針對一個未明的設計所發表的一種本質上的評論。

*比方說這裡坐著一個墨西哥人，然後他有某種觀點或者某種理解，或者某種知識，但是這個人並不代表墨西哥，或者你知道我是日本人，我在日本長大，但我不代表日本或日本人，我說的仍然是我個人的看法和我個人的理解，我只是個人，有很多事情我不知道，或者我誤解了。所以從這個意義上說，你必須要小心，因為這個論點往往會低估來自你自己國家或你所在地區的人，這些人也有與你完全不同的想法、觀點和經歷。如果你以某種方式對來自更遠距離的人給與更高評價，我不知道從這個意義上講這是否健康，我的意思是這只是對考慮國際合作的想法的反面看法，我並沒有否定它，但我認為在促進國際跨學科合作時考慮它很重要。[Mika Satomi]*

*進步是緩慢的，你可能需要留意那些可以超越表面理解，深入探討你想談論和質疑的事物的人。全球正在發展，最終這些發展將影響到邊緣地區，比如台灣和希臘。一旦這些觀念被越來越多的人談論，就更容易在不讓人困惑的情況下討論它們。將外部人士納入這些討論至關重要，讓當地人感到困惑並帶來不同的觀點。否則，你將陷入一個惡性循環，一直在談論同樣的事情。[Stelio Manousakis]*

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在與 Rully Shabara 的討論中，由於他的工作背景，所以比較多問題是圍繞在與傳統文化合作的方法上，和他曾參與過的一項受澳洲政府補助的，在印尼舉行的國際樂器製作計劃 Instrument Builder Project (IBP)，該計劃由澳洲藝術家 and 印尼藝術家一起在印尼進行活動。但是他沒有正面的就這個實際案例來進行

討論，而是一再強調他只會本質上的來回答所有的提問。訪談中也提及了部落對抗機器計劃裡現代技術與當地原住民社群交流之間所產生出的權力平衡問題。

一個巨大的焦慮在部落對抗機器裡，當我們在處理科技藝術和傳統文化合作時，我們遇見了某些似乎是關於階級鬥爭的迷思，這是關於權力的，而且我們一直在追求以達到某種平衡但卻未果；在這些新媒體與古老文化的合作裡，總是技術主義占了上風，這些問題不只是表現在雙方合作的階級裡，也表現在活動對參與者的影響上，這些傾向技術主義的權力爭鬥。雖然技術主義並不全是負面的，但是我們必須提出這些反省。[施惟捷]

通過真正了解這些文化中的價值和力量，那麼你就會知道在你的工作中，你將不得不反映這些價值。而這些原住民看了之後會覺得，「哇，你用的是和我們一樣的文化價值」，那才是更重要的，那麼那裡就沒有剝削發生，因為所傳播的只是文化價值，沒有人被剝削，價值被傳播得更多，這與個人無關，個人只是文化的一個載體。這就是為什麼我所有的藝術的重點只集中在兩件事上，聲音和語言。語言不僅僅是口頭上的，表達只是語言，語言本身，言語本身，表達，你知道嗎？口音，行為，等等？但是當你學習語言時，你會很容易更好地理解它，因為你知道因為你在練習和使用它。人們想通過捷徑來理解別人的傳統，他們說他們認為自己理解了很多傳統，但他們並沒有，他們只是學習該傳統的學術版本，而捷徑實際上是非常資本主義的思維。[Rully Shabara]

曾為 e-Textile Summer Camp 和部落對抗機器的共同參與者 Tincuta Heinzl 針對全球與當地如何進行合作發表了一項簡短且有力的建議，她強調，必須釐清這些地方組織的屬性以及限制，才能將其與全球介面連結起來，這提升了一種注重當地社區屬性，以及當地社區與全球社區之間聯繫關係的意識。她也給出了一項準則，也就是無論活動進行過程為何，最終結果都應該使社群更加凝聚。

在部落對抗機器夏令營期間，一個重要的問題是如何將「本地文化身份」及其張力與當地和當前全球社區的現在和未來聯繫起來，以及它是否涉及一個或多個社區。夏令營邀請我們思考是什麼使我們團

結，而不是使我們分離，即使這兩個方面同樣重要，也不應忽視，我們之間的關係可能是關鍵。[Tincuta Heinzl]

另一種國際連結探索是關於財務面上的，有時候國際共同申請或分享資金的行動也間接形成了國際合作。在丹麥和英國舉辦的 I.N.S.E.C.T 營就顯示出了使用了來自多國補助的案例，如其第一部份「生物數位製造技術的多物種探索」夏令營由英國的 Connected Everything UK 和 HBBE Engagement Fund for Mycology for Architecture Special Interest Group 資助，第二部分「將多物種世界作為日常設計實踐」則得到了丹麥 Danish Arts Foundation 的 Craft and Design Projects in Denmark and Abroad 計劃下的支持。另一個案例是 Hackteria 開源生物藝術平臺與印尼集體 Lifepatch 合作舉行的 ROŠA Regional Open Science Hardware & Art，這也是 UROŠ - Ubiquitous Rural Open Science Hardware 內各種研究和網絡活動的延續，他們在今年受到 GOSH regional events grant 的補助，將在 2022 年期間在印度尼西亞開展更多活動，這項國際合作亦源於組織者於日惹經營了十多年的網絡和彼此間的深厚友情。



## 10. INTERNATIONAL EXCHANGE

During the interview, the interviewer attempted to gather suggestions from the interviewee regarding the challenges encountered in previous international projects, such as Tribe Against Machine or Having Friends in the Future organized in Taiwan, or international events organized by the interviewee themselves. The interviewer proposed a hypothetical global collaboration, and the interviewee provided their broad views and experiences in international art exchange, as well as discussing the role of art events in balancing global and local perspectives. Some interviewees provided critical perspectives, while others offered positive insights, but these opinions were all essentially comments on a hypothetical design with unclear parameters.

80 *Let's say that here sits a person from Mexico, and then he has a certain opinion or a certain understanding, or certain knowledge. But this person does not represent Mexico. Or you know I'm Japanese. I grew up in Japan, but I don't represent Japan or Japanese people. What I say is still my personal opinion and my personal understanding. I'm just an individual. There's a lot of things I don't know, or that I misunderstand. So in that sense you have to be careful because this argument tends to underestimate people from your own country, or from your local region. These people also have completely different ideas and opinions and experience than you do. But if you're somehow evaluating more for a person who came from much farther distance, I don't know if that is healthy in that sense. I mean this is just a bit of a counter argument to the idea of international collaborations to think about, it doesn't negate it, but I think it's important to think about it when promoting international trans-disciplinary collaborations. [Mika Satomi]*

*Progress is slow, and you may need to be on the lookout for people with whom you can go beyond surface understanding and delve*

*deeper into the things you want to talk about and question. There is development happening globally, and eventually, it will reach the periphery, like Taiwan and Greece. Once these ideas are talked about more and more, it becomes easier to discuss them without people being confused. It's crucial to involve outsiders in these discussions, baffling locals and bringing different perspectives. Otherwise, you're stuck in a vicious circle talking about the same thing. [Stelio Manousakis]*

During the discussion with Rully Shabara, due to his background, many discussion focused on methods of collaborating with traditional culture, and the International Instrument Builder Project (IBP) that he participated in, which was a project funded by the Australian government and held in Indonesia. The project involved Australian and Indonesian artists working together in Indonesia. However, he did not discuss this specific case directly and repeatedly emphasized that he would only give fundamental answers to all questions. The interview also mentioned power balance issues that arose from the communication between modern technology and local indigenous communities in the Tribal Against Machines event.

81 *There is a great anxiety within Tribe Against Machine, when we deal with the collaboration between technological arts and traditional culture, we encounter certain myths that seem to be about class struggle, which is about power, and we have been seeking to achieve a certain balance without success. In these collaborations between new media and older culture, it is always technocracy that prevails, not only in the class of the collaboration, but also in the impact of the activities on the participants. These problems are not only in the level of cooperation, but also in the impact of the activities on the participants, which tend to be technocratic power struggles. While technocracy is not entirely negative, we must ask these questions. [Shih Wei Chieh]*

Once you really know the value of a tradition...You don't want to exploit it...by understanding the value and the power in your work, just the value, then you will know in my work, I will have to be able to reflect that. And they will look at it like, "Wow, you use the same value as us." That's what's more important. Then there is no exploitation happening there because what is spread is only the value. Nobody has been exploited, the value is spread even more. It's not about the individual, the individual is just a carrier of the culture. That's why my focus of all my art only focuses on two things, voice and language. Language is not only verbal. Expression is just the language, the language itself, the verbal itself, the expression, you know? Accent, behavior, etc? But when you learn the language, you will easily understand it better because you know because you are practicing and using it. People want shortcuts to understand other people's traditions, and they say they think they understand a lot of traditions but they don't. They just learn the academic version of that tradition. And shortcuts are actually very capitalist thinking. [Rully Shabara]

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Tincuta Heinzl, a former participant in both the e-Textile Summer Camp and Tribal Against Machines, offered a brief yet powerful suggestion regarding how to collaborate between the global and the local. She emphasized the need to clarify the attributes and limitations of local organizations in order to connect them to the global interface, which promotes an awareness of the importance of local community attributes and the connection between local and global communities. She also provided a guideline that the ultimate result of any activity should bring the community closer together, regardless of how the process is conducted.

*One of the big questions of the Tribe Against Machine summer camp was how to connect the "local cultural identity" and its tensions (and there were plenty, for as long as I could understand) with the present days and the future of the local and global community.*

*And it is always a question if it is about one or several communities. The camp was an invitation to think about what unites us and not what brings us apart, even though those aspects are similarly important and do not need to be neglected. The relationship we are maintaining with each other might be the key here. [Tincuta Heinzl]*

Another way of exploring international connections is through financial means, where international joint applications or sharing of funds indirectly form international cooperation. Examples include the I.N.S.E.C.T camp held in Denmark and the UK, which received funding from various countries, such as the first part "Multispecies Exploration of Biological Digital Fabrication Techniques" summer camp funded by Connected Everything UK and HBBE Engagement Fund for Mycology for Architecture Special Interest Group from the UK, and the second part "Designing with Multispecies Worlds as Everyday Practice" which received support from the Danish Arts Foundation's Craft and Design Projects in Denmark and Abroad program. Another example is the ROŠA Regional Open Science Hardware & Art held by the Hackteria open-source biological art platform in collaboration with the Indonesian collective Lifepatch, which is a continuation of various research and networking activities within UROŠ - Ubiquitous Rural Open Science Hardware. They received a grant from the GOSH regional events grant this year and will carry out more activities in Indonesia in 2022. This international cooperation also stems from the organizers' deep network and friendship established over more than a decade in Yogyakarta.

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## 11. 反思

在本研究中所探索的「營」與活動構成了某種具有跨國跨域合作性質卻非正式的潛在網絡，為未來所欲形成的平臺提供了基礎範圍。此潛在網絡的廣泛定義是指本研究所涉及的藝術節、夏令營、基金會、集體等等，狹礙定義則是受訪者自己所參與或組織的藝術社群。此外，這個潛在網絡是由多個子網絡複合構成的，它們彼此獨立卻又彼此有關聯，這些關聯很大部份是來自人員在社群中的重複參與，在社群的實踐方面上大致可以區分為生物藝術、開源硬件、電子織品以及多物種設計。稱之為潛在網絡是指其訪問介面的缺席，介面是拜訪這些網絡的接口，使群眾能從中提取有用的訊息或與之產生有意義交流。

建構這個介面的方式可能有兩種，一是與各社群在各國合作舉辦更多的實體營來邀請更多群眾認識這些網絡。二是建立數位網站入口來統整活動資訊，像是 Feral.Labs.Network（現為 Rewilding Culture）和 DESIGN+POSTHUMANISM NETWORK，你可以在這些網絡的網站裡搜尋近期有沒有符合你的興趣且即將舉行的活動，如夏令營或是展覽。這些網絡大部份仰賴歐盟的補助，因此其永續性也遭受到了一些批評，但也為本研究展示了營組織活動如何參與網絡建設的案例。

關於國際交流的目的地與作用，有受訪者提出了一些反面看法，跨國合作不是一件必要的事情，而對某些受訪者而言，全球化已經是一種自然屬性。訪談中關於國際交流的問題設定過於廣泛，因此沒有得到較有效的對談。從地緣性上來看，台灣似乎仍然在一種特權狀態，我們仍處在國際主義的邊緣上。

研究裡關注比較多的是社群組織者使用補助的決策和考量，以及其如何影響社群發展。Marc Dusseiller 提到，最終 Hackteria 拒絕了接受巨型補助，以避免來自機構的控制；他也擔心金錢的收益會導致民眾不願再加入平臺，最後成為排外的組織，雖然最後其網絡的發展結果亦不盡理想。Andreas Siagian 也提出了類似的回應，他們對於大型補助中的結構系統有更多的批判與反思，使得他們寧願採取更小、更有自控權的組織方式。e-Textile Summer Camp 則是完全不使用補助的持續了 8 年的活動。此外，研究中從資金和營運模式的觀點來探討社群網絡的發展也遭遇了一些批評，一些受訪者認為金錢從來就不是目的，可持續性才是：

「我們需要資金來做事情，但是那不是先決條件」。

其他如 Fabricademy、Green Fablab、I.N.S.E.C.T、Modern Body Festival 等組織，他們使用了來自機構或是基金會的資金，雖未能得知他們與機構之間具體的制約與限制，他們也有各自與機構合作的方式，但他們亦無表現出較好的可持續性。Fabricademy 是已經具有小型產業規模的社群，雖僅能勉強支撐基本營運，但已經是一種全球的分散式教育服務。I.N.S.E.C.T 雖部份接受中心機構補助，但其社群營運模式和規模上與 e-Textile Summer Camp 有許多相似之處。

另外是各組織的參與者結構與活動範圍也反映了不同的組織願景，Hackteria 是相對較具有國際流動性的社群，其組織活動範圍橫跨了歐洲和亞洲，有來自當地社會各階層的人參與，在結構上幾乎是完全開放的組織。同樣具有寬廣地緣組織活動的有 Fabricademy 和 Green Fablab，他們似乎較遵循來自 Fablab 的分散式架構並傾向與機構單位合作而不是個人。Paillard 的 e-Textile Summer Camp 則是完全排外的，成員來自歐美學術界和產業界的精英和專家，並由組織者決定誰能夠進入團體。I.N.S.E.C.T 營的構成雖多來自於歐洲學術界裡的人際關係，但仍屬於半開放團體。將這些組織並置於單一「科技藝術」的框架中是一太過膚淺的分類，本研究所想像製造的未來平臺應該在技術形式外，尤其是在社會與藝術的交互作用上有更多的著設計與考量細節。

營仍可能是一個能容納各種思維領域、社會階級與各種主題的非正式場域，相較於傳統的藝術產業與學術系統，如藝術節、雙年展、藝術博覽會、學術研討會等，營更加開放與靈活。一個主要的原因或許是因為營強調了珍貴的相處時光，而這些共食共住的體驗使的一切都回到個人層面上，這些交流根基在人際關係上。相處應被視為一種資源，在非凡的時刻中與和擁有共同理想、視野的人一起共食共住。這也是為什麼在夏令營或是國際藝術節裡產生的友情往往是長期的，如 2014 年在日惹舉辦的 HackteriaLab 2014、e-Textile Summer Camp 中所產生的回憶仍是某些組織者舉辦下一次活動的動力，只為了能重新體驗那一時刻。使用藝術的術語來說：這是關於「不要做藝術，做朋友」，或是「相處就是作品產出本身」，這是關於藝術和社會如何彼此作用的更激進做法。

## 11. REFLECTION

In this study, the exploration of “camps” and activities constitutes a certain kind of informal, transnational and trans-disciplinary potential network, providing the foundation to innovate a futuristic platform. The broad definition of this potential network refers to the art festivals, summer camps, foundations, collectives, etc. that are involved in this study, while the narrow definition refers to the art communities that the interviewees themselves participate in or organize. In addition, this potential network is composed of multiple sub-networks, which are independent but interconnected, and these connections are mostly due to people’s repeated participation in communities. In terms of practice in the community, they can be roughly divided into bio-art, open source hardware, e-textiles, and multi-species design.

86 The term “potential network” refers to the absence of an interface for accessing it. An interface is the interface for visiting these networks, which allows people to extract useful information or have meaningful interactions with it. There may be two ways to construct this interface: one is to cooperate with various communities in various countries to hold more physical camps to invite more people to get to know these networks. The second is to integrate information on website, such as Feral.Labs.Network (now Rewilding Culture) and DESIGN+POSTHUMANISM NETWORK, news of relevant events, camp activities are documented on it. Most of these networks rely on fundings from the European Union, so their sustainability has also been criticized, but they also provide examples of how camp organization activities can participate in network construction in this study.

Regarding the functions and the purpose of international exchanges, some interviewees have expressed negative views that international collaboration is not necessary, and for some interviewees, globalization is already a natural attribute. The question of international exchanges in the interview was too broad, so no effective dialogue was obtained. Geographically, Taiwan seems to

still be in a privileged state and is still on the edge of internationalism.

The research focuses on the decision-making and considerations of community organizers in using grants, and how it affects the development of the community. Marc Dusseiller mentioned that in the end, Hackteria refused to accept a large grant to avoid institutional control, and he was also concerned that financial gain would lead to a decrease in participation and eventually become an exclusive organization, even though the development of their network was not entirely ideal. Andreas Siagian also had a similar response, with more criticism and reflection towards the structural system of large grants, preferring a smaller and more self-controlled organizational approach. The e-Textile Summer Camp, on the other hand, has been able to sustain its activities for 8 years without any fundings. Additionally, the research faced criticism in exploring the development of community networks from the perspective of funding and operational models, with some interviewees stating that money is not the goal, but sustainability is: “We need money to do things, but it is not a prerequisite”.

87 Other organizations such as Fabricademy, Green Fablab, I.N.S.E.C.T, and Modern Body Festival, use funds from institutions or foundations. Although they do not know the specific constraints and restrictions between them and the institutions, they also have their own ways of cooperating with institutions, but they have not shown better sustainability. Fabricademy is a community that has a small-scale industrial scale, and although it can barely support basic operations, it is already a global distributed education service. Although some parts of I.N.S.E.C.T accept central institutional fundings, it still shows the similarity to e-Textile Summer Camp in some ways, like its scale and the working model.

In addition, the participation structure and activity scope of each organization also reflect their different visions. Hackteria is a relatively international community with a wide range of organizational activities spanning across Europe and Asia, with participants from various social strata, and is almost entirely an open organization in terms of structure. Fabricademy and Green Fablab also have a broad geographical scope of organizational activities, but they seem to follow

the decentralized structure of Fablab and tend to cooperate with institutional units rather than individuals. Paillard's e-Textile Summer Camp is completely exclusive, with members consisting of elites and experts from academia and industry in Europe and America, and entry into the group is decided by the organizers. Although the composition of I.N.S.E.C.T camp is mostly based on personal relationships within the European academic community, it still belongs to a semi-open group. It is too superficial to classify these organizations under a single "technology art" framework. The future platform envisioned in this study should have more detailed design and considerations, particularly regarding the interaction between society and art, beyond just technological forms.

88 Summer camps can still be informal spaces that accommodate diverse fields of thought, social classes, and various topics. Compared to traditional art and academic systems, such as art festivals, biennales, art fairs, and academic conferences, summer camps are more open and flexible. One main reason for this may be that camps emphasize the value of spending precious time together, and these shared experiences bring everything back to the individual level, with communication grounded in interpersonal relationships. Being together should be seen as resource itself, to live and work together in extraordinary moments with people who share common ideals and perspectives. This is why friendships formed at summer camps or international art festivals often last a long time. Memories from events like HackteriaLab 2014 in Yogyakarta or e-Textile Summer Camp continue to motivate organizers to hold the next event, just to relive that moment once again. Using artistic language, this is about "making friends, not art," or "being together is the art itself." This is about a more radical approach to how art and society interact with each other.

Andreas Siagian, Anastasia  
Pistofidou, Christian Dils,  
Giulia Tomasello,  
Jonathan Minchin,  
Marc Dusseiller. NGM interview

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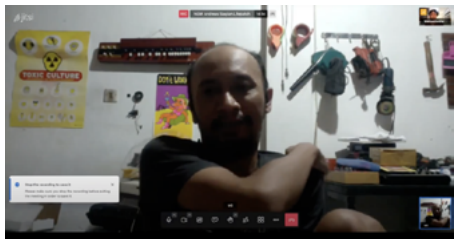
91

Mika Satomi, Rully Shabara,  
Ryu Oyama,  
Stelios Manousakis, Stephanie Pan,  
Svenja Keune, Ted Hung,  
Tincuta Heinzl. NGM訪談



# 我真的很喜歡小規模的活動，它其實就是對抗大型的獎助或補助。

Andreas Siagian  
訪談主持：施惟捷  
2022.11.11  
日惹·線上



Andreas Siagian  
Interview host: Shih Wei Chieh  
2022.11.11  
Jogjakarta, online

I really like small scale events, which is actually against big grant funding.

Q：身為 Lifepatch 的共同發起人，可以請你簡短的就你的參與經驗來介紹這個集體嗎？

A：Lifepatch 是一個集體，我是一個個人，是共同創始人，所以我認為我必須做出區別，我自己考慮與我的朋友、與人們一起做很多事情，但我認為我的方法與 Lifepatch 不同，Lifepatch 擁有我的價值觀，但我整個人的價值不在於 Lifepatch。我認為現在的 Lifepatch 更像是一個空間，它不再是過去的樣子了，十年過去了，集體成長了，人們也進步了，他們現在更加成熟、更年長了，而且所有這些個體都有不同的優先事項在生活中，就像我也有不同的優先事項一樣。當然有一些我非常喜歡的 Lifepatch 計劃，我真的很想繼續做，但是因為我自己的個人選擇，我不再參與所有 Lifepatch 的計劃了。像是我非常喜歡的一個計劃是與 Marc Dusseiller 和 Hackteria 最近做的計劃，我們明確的表示這是 Hackteria 和我之間的計劃，我也開始了另一個獨立的活動組織，而 Lifepatch 則是只組織住宿方面的事務。所以我可以擁有更多我認為真正重要的東西，因為我擁有更多的控制權、更多的策展計劃方法，我可以自由的選擇藝術家，而不必與我的朋友溝通或爭論，在我自己當前的實踐階段，這非常重要，我真的需要有自己的選擇。我真的很喜歡我們如何嘗試與東南亞藝術家在東南亞地區聯繫起來，我真的很喜歡這樣的工作背景，我真的很喜歡這些相似之處，與某個機構或某個集體或某個個體保持連續性的計劃，使你了解他們的工

作方法，了解我們的共同興趣，這是最重要的。我認為我們在 ROŠA 做的最後一個計劃，主要就是為人們提供在這個整個疫情之後聚集的機會，我們真的不想給藝術家在這麼短的時間內產生太大的壓力。

Q：可以簡單介紹一下 ROŠA 活動的組織架構和補助來源嗎？

ROŠA 的資助來自 GOSH (Gathering for Open Science Hardware)，GOSH 是一個全球開源硬體網絡，我們（和 Marc）一起申請了它並獲得了資助，這個補助實際上是用於科學目的——關於科學或硬體的提案，我們真的很喜歡開源科學硬體的主題，但在發展社群或集體方面，我們必須擴大一點，所以我們嘗試將藝術作為這個計劃的一部分，所以將藝術與科學和開放的硬體實踐相結合，讓這個計劃更有趣、更有創意，讓創作有更多的可能性。所以我們邀請了三位來自東南亞的藝術家，與幾位其他國家的藝術家組隊來到印度尼西亞，進行了將近一個月的駐留。

繼續回到我之前所說的，其中一項補助給藝術家們施加了很大的壓力，要求他們在如此短的時間內完成作品，比如在一個月的駐留時間內你必須在那裡做一個展覽，這真的是為什麼我們想嘗試不同的模型，對我們來說，我們想盡量不要過多關注產出，而更多地關注過程。在經歷了 2 年多的疫情之後，我們認為能夠見面、交談、一起面對面的做事會很棒，而 ROŠA 就是關於一群有



創意的人聚在一起時，他們會自然而然地創造出東西。在我們進行這個計劃的一個月過程中發生了許多有趣的工作坊和創意實踐，這也符合這個主題，這其實也是一種社會實驗，而且我和 Marc 所做的合作已經有一段很長的歷史，所以才會產生這樣的新模式。我們確信在過去的 2014 年，我們曾經進行過一個大型的實驗室活動（HackteriaLab 2014 - Yogyakarta），當時共有 70 個國際參與者在這裡進行了兩周的活動。我們對結果感到非常滿意，但同時我們也認為年度性的藝術節可能不是最好的模式。

Q：你們是否為這次的 ROŠA 舉行了公開徵集活動？

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A：不，因為是小型活動，所以我們自己挑選了來參加的人。我真的很喜歡小規模的活動，這實際上是反對大型補助的，有了大筆補助，他們就想要更多的人，更大的活動，不知何故，我認為活動就變成了補助單位的大型廣告行銷。我個人更喜歡小型且有持續性的活動，我認為最重要的實際上是計劃的連續性或小規模的連續性。所以在 ROŠA 活動的初期，我們鼓勵很多參與者在小範圍內發起他們自己的工作坊，我們只針對 5 到 10 人，因為在那種情況下，這就是我們提出教育推廣理念的地方，你有更好的活動品質，當你必須為 40 個人的內容時，這就太多了，但是在 10 個人的工作坊中你可以變得個性化，參與者可以獲得個人指導，可以進行個人推廣，互動變得更加個性化和不那麼正式，人們對自己感到自在，我們可

以提出問題，工作坊中的人們和觀眾之間有更多的互動。所以我們的目標是建立一個小規模但持續的、可持續的模式。受邀來這裡的藝術家也舉辦工作坊，Marc 在舉辦工作坊。注意這裡我擁有雙重角色，作為組織者的我也舉辦了工作坊，這是一個非常不同的模型，在這個新模型的實驗中，由於 Marc 和我之間的長期合作，可能會發生這種角色互換的情況。因此，參與者組織了工作坊，我也組織了一個工作坊，我們鼓勵他們組織自己的工作坊。當然，我們也幫助他們提供了出版物和材料，我們提供了空間，但他們也組織了自己的，準備了自己的東西，所以我的角色是非常複雜的卻又非常流暢。

Q：你能描述一下你從你傾向與集體一起組織活動到更傾向個人化的去組織活動的心態上的轉變嗎？

A：我想我從 2004 年開始就從事集體的實踐，大概 18 年了，有些部分我覺得我想嘗試自己來進行一下，也有其他部分我還是很想和我的集體一起嘗試。就像我說的，現在我更多地將 Lifepatch 視為一個空間而不是一個集體，所以現在他們有很多計劃也在沒有我參與的情況下正在進行。我真的很喜歡這個開源、開放硬體的概念，我也很喜歡把我的想法付諸實踐，所以我將我的集體視為一個替代空間的角色，負責居住的事務，而藝術家的選擇、計劃的選擇、計劃的方向則是由我個人來設計。以前也發生過這種情況，不僅是這個計劃，而且之前還有其他計劃，現在當然有一個過渡期，現在我

們已經成為一個集體十年了，很多人也有自己人生中不同的優先事項，我想這也是人生階段的一個轉折，所以現在不一樣了，一些成員現在已經結婚，有了家庭，做事情的時間也變少了，所以我們在做的事情上變得更有選擇性，年齡也是一個因素，我第一次見到 Marc 是在 2009 年，那時我真的很年輕，充滿活力，我們不願承認，但我們會變老，就是這樣。

我認為在集體中，在藝術界和藝術節裡，我們總是試圖重新思考新的模式，但沒有最好的模式，在未來兩年內做它可能無關緊要。例如，在 COVID 大流行期間，在線展覽成為一種東西，但現在誰還願意參加線上展覽？所以那個模型現在已經無關緊要了。但也許這種模式在未來五年內會再次與新的互聯網技術或其他技術產生連結，在每年藝術節都會看到這樣的一種提問：「你真的能在明年做出真正好的新內容嗎？」許多機構與集體組織了很多大規模的好活動，但小規模也很重要，這就是我認為很多補助單位所忽略的，因為大活動與小活動是相輔相成的，並不是大型的藝術活動最有效，兩者都可以以自己的方式產生交互作用，它們只是不一樣而已。在這次的活動結束之後，每個人都玩得很開心，每個人都努力變得更好，這些小團體在一個月內獲得了高質量的知識傳授，我作為同為參與者的組織者，我們一起學到了很多東西，不像是那些為期一週的活動，你每天都要趕著去聽演講。一個月的駐村更多的是關於如何每天生活在一起，我們不是每天都有活動，參與者有更

多的自由。

想像一下，我把你放在印度尼西亞，告訴你一個月內你必須在這個畫廊裡創作一件藝術品，這是一項艱鉅的任務。你不了解文化，你不知道發生了什麼，你不知道去哪裡買東西，你不知道事情是如何運作的，你需要時間，我認為這是一個舊模型，我們應該開始尋找不同的模型，有些人可以和這樣的舊模式合作，但也有很多人無法，把人放在一個地方不是為了創造傑出的作品，而是為了與其他人建立聯繫，而不僅僅是為了展覽。

Q：你為什麼選擇在日惹做為基地？你認為日惹為何擁有這麼好的國際藝術舞台？是因為語言的關係嗎？

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A：日惹現在比任何其他印度尼西亞的城市都更加國際化，日惹現在就像文化首都，所以為什麼不選日惹？城市的規模大小剛好，這裡有很多集體和有趣的文化歷史，但作為集體組織者，選擇我們自己的基地會更有意義，所以在選擇蘇黎世或日惹之間，我們當然選擇日惹。首先，我不認為我們在日惹使用英語的頻率那麼高。在日常生活中，馬來西亞人說的英語比我們印度尼西亞人多。我們說著帶有重口音的英語，那是我們生活中的笑話之一，這是因為我們有很多國際觀光客，日惹是印度尼西亞的旅游聖地之一，與巴厘島相比，它更受國內旅遊的歡迎，巴厘島則較受國際觀光客的歡迎。另一件事是日惹擁有許多的藝術學校，如果你

去看，藝術學校的分佈也會影響藝術實踐的分佈，也許了解印度尼西亞的人，他們知道雅加達、萬隆、日惹等主要地方。他們知道的部分原因是那裡有藝術學校——Institut Seni Indonesia Yogyakarta (ISI)，當然，梭羅克 (Solok) 也有 ISI，但他們在傳統藝術的實踐上更出色。因此，如果你想觀看傳統表演、舞蹈等，Solok 就是你的最佳去處。因此，藝術學校有助於藝術實踐的傳播，與萬隆和日惹等其他城市相比，雅加達是首都，城市很大。萬隆也是西爪哇省的首府。日惹比這兩個城市小很多，本身注重更多的是教育，這裡有很多學校和這裡的大學，再加上城市規模小和低生活成本，這些因素都影響了日惹的藝術場景。這裡有最古老的大學之一。印度尼西亞最古老的大學之一，爪哇大學，就在這裡，我想它曾經是東南亞最大的大學，但泰國現在超越了我們。很多青年來這裡念藝術，畢業後會去雅加達工作，但他們中的一些人會留下來。因此，如果你仔細看看日惹的集體，裡面實際上很多都不是當地人，像我就是來自西爪哇。還有許多其他的因素也造就了日惹的藝術場景，像是由於政府補助很難取得，就像你知道的，印度尼西亞的補助背後也存在著政治因素，他們較偏好補助傳統藝術，因此對於許多當代集體和青年藝術家來說，他們需要建立了自己的網絡和集體，國內和國際的，因為這樣才能獲得小量的補助。還有就是印度尼西亞和日惹的特殊歷史，使得這裡成為一個特別行政區。當然還有日惹雙年展的關係，這些也影響了地方補助政策的動向。

Q：你已經在組織下一次活動了嗎？

A：我們總是在組織活動，在十一月我們將為孕婦舉辦一個實驗聲音工作坊，即使沒有補助支持，我們仍會組織活動，即使在疫情期間，我們也會進行工作坊，例如 Bonbontronics，我們舉辦了九次工作坊，這是一個我和一群朋友形成的像是小型的讀書會，和一些對創意電子產生濃厚興趣的人一起學習。我反思了自己從工作坊和 Bonbontronics 中學到電子知識的方式，我想嘗試一個新的學科課程，透過逐步進行的工作坊，讓人們可以發展對電子學的興趣。在我學習電子學的時候，我們只是在焊接，但基本上不知道自己在做什麼，但在 Bonbontronics 中，我希望工作坊能讓參加者和我自己都明白自己在做什麼。而且我們也嘗試結合旅行，讓工作坊不只在實驗室進行，我們會到其他地方進行非工作坊的活動。有時不一定在室內。此外，我試著讓所有成員都參與組織和申請補助，每次開工作坊時，我們都會決定誰負責文檔，誰負責寫作，誰負責清潔。我們也需要負擔電子材料等費用，這更像是一個學習小組而非集體，有時人們想要下廚，我們就會暫時離開電子學，一起做飯，或者有人有其他想要開的課想要提出。

Q: As the co-founder of Lifepatch, can you please briefly introduce us your experience with this collective?

A: Lifepatch is a collective, I'm an individual, the co-founder. So I think it's a different story. I myself consider doing lots of things with my friends, with people. I think I have a different approach to what Lifepatch is. Lifepatch has my value, but the whole value of me is not in Lifepatch. I consider Lifepatch to be more like a space now. It's not like what it used to be. It's been ten years, the collective has grown and also progressed in a way that the people there are mature and also older now, and then all these individuals have different priorities like I also have different priorities. So of course there are projects that I really like in Lifepatch and I would really like to continue, but I am not involved in all Lifepatch projects anymore because of my own personal choice. So one of the projects that I really like is a collaboration with Marc and Hackteria. And the last project that we did we made it clear that this is a project between Hackteria and me. I also started another institution, but this is just to be clear, and Lifepatch is the host of the Residency. So in this aspect I can have more of what I think is really important because I have more of the control, more of curatorial project approaches and I can have the freedom to choose the artist without having to communicate it with my friends or without having to argue with my friends. And this is very important in my current stage of practice, I really need to have my own choice. I really like how we try to connect

with Southeast Asian artists and the region of Southeast Asia. I really like the context, I really like the similarities. The continuity of having projects with a certain institution or a certain collective, or as a certain individual, allows you to know their working methodology. Knowing how they work and knowing what interest that we have, that we share in common, and this is what is most important. I think the last project that we did in ROŠA, it was mostly about giving the chance for people to gather, after this whole pandemic, and we really don't want to give big pressure for artists to produce in such a short time.

Q: Can you describe how you organize ROŠA and what was the funding source?

ROŠA is a grant from GOSH (Gathering for Open Science Hardware), which is a network of Global Open Source Hardware, and both of us applied for it and we got the grant, and the grant is actually for scientific purposes – science, or hardware proposals, and we really like this theme of open science hardware, but in an aspect to grow communities, or collectives, we have to broaden it a bit. So we tried to gather art as part of this project, so combining art with science and open hardware practices gives a more fun and creative aspect of the project, which allows more possibilities in creation. So we invited three artists from Southeast Asia to pair up

with several artists to come to Indonesia and to do a residency of almost a month. And continuing back to what I was saying before - that one of the grants was pressuring the artists quite hard to have an output in such a short amount of time, like within one month residency you have to do an exhibition there, and this is really why we would like to try a different model. For us you want to try not to focus so much on the output, and focus more on the process. After a pandemic situation of more than 2 years, we thought that it would be great to be able to meet, to talk, to catch up, to do something together and by physically also being together. So this project is about this, because when you have creative people situated in a space together, the output will come, they will produce something, it's natural for them to create something. So we had many interesting workshops and creative practices happening in the past one month that we had the project, and this continues to the topic that this is also a kind of social experiment, and a new model is only happening because of a long history from the collaboration that we did. We know for certain that in the past in 2014 we did a lab that was big, 70 people for two weeks. And we were really happy with the results but we also thought that this yearly festival maybe was not a model to go for.

Q: Did you hold an open call for your event?

A: No, since it was a small scale event, we picked the participants by ourselves. I really like small scale events, which is actually against big grant funding. With big grant fundings they want more people, big events, and somehow I think it's like a big advertisement, as big as possible. I personally prefer small, but continuing, I think the most important is actually continuity of the project or a continuity in small scale. So in the beginning of ROŠA, we encouraged a lot of participants to initiate their own workshop on a small scale. We were aiming at 5 to 10 people only, because in that situation, this is where we come to the idea of educational outreach, you have better quality. When you have to deliver to 40 people, it's too much. But in ten people you can get personal, you can get personal direction, you can get personal outreach, the interaction becomes more personal and less formal. People become comfortable with themselves, we can ask questions, there's more interaction between the people in the workshops and the audience. So we were aiming for a small scale but continued, sustainable model. The artist invited to come here is also giving a workshop, Marc is giving a workshop, I also give a workshop. There are multiple roles here. As an organizer, I also deliver a workshop. It's a very different model and, in this experimentation of a new model could happen because of the

long, collaborative work between Marc and I. So the participants organized workshops. I also organized a workshop. We encouraged them to organize their own workshops. We helped them also, of course, with publications and materials, we provided space. But they also organized their own, and prepared their own stuff. So it was very mixed, and very fluid roles.

Q: Can you describe the transition from organizing as a collective to a more personal approach?

A: I think I've worked with collective practices since 2004, so that's like 18 years. There are some parts that I think I want to try by myself. There are other parts that I really want to try with my collective. Like I said, now I'm seeing Lifepatch more as a space rather than a collective. So now they have a lot of projects going on, also without me. I really like this open-source, open hardware concept, and I really like to apply my idea, so I gave my collective the role of a host, it hosts the residency, while the choices of the artists, the choices of the projects, and the direction of the projects is my individual choice. This happened also before, not only for this project, but there were others also before. So now of course there's a transition, because now we've been a collective for ten years and a lot of the individuals also have their own differ-

ent priorities. I think this is also a transition in the stage of life. And so it's different now, some of the members now have married, have families and less time to do things. So we become more selective in what we're doing. Also the age. Back then, the first time I met up with Marc in 2009, I was really young, full of energy at that time. We hate to admit it but we grow old, that's how it is.

I think in collectives, in the art scene and festivals, we always try to rethink new models, but there's no model that is going to be the best, it might be irrelevant to do it the next two years. For example, during COVID pandemic Online Exhibitions became a thing, but now who wants to go to an online exhibition? So that model is irrelevant now. But maybe this model will be relevant again in the next five years with new Internet technology or whatever. Festivals every year will have the question 'can you really deliver new content by next year that is really good?' There's a lot of good events organized on a big scale by many institutional collectives. But the small scale is also very important. And this is what I think a lot of funding institutions miss by much, because it complements each other, and it's not that big festivals are more effective, both can be effective in their own way, they are just different. And after one month of residency, everybody had a good time, everybody tried to be better, these small groups

receive a big quality of knowledge transfer in one month. As the organizer of the participants, we learn a lot. There are festivals that run for one week. In that one week, we might go to certain talks, but then we cannot really have the interaction because there are like 200 participants listening to one person speaking. Yes, we gain a lot but we gain a lot little by little. In a small scale event, you gain a lot – you get big parts, so it's just different and both are complementary to each other. A one month residency is about living together, we don't have events everyday.

Imagine I put you in Indonesia and tell you that within a month you have to create an artwork in this gallery, that's a heavy task. You don't know the culture, you don't know what's going on, you don't know where to buy stuff, you don't know how things work. You need time. And I think this is an old model. We should start to look for a different model. There are some people that can work with that, but there are also a lot of people who cannot work with that. Putting people in one place is not about creating a masterpiece, it's about connecting to the other people, it's not only for an exhibition.

Q: Why did you decide to hold the event in Indonesia?

A: Because I can say now that Jogjakarta

is more international than any other city now. Yogyakarta is like a capital now for cultural practices. Why not in Jogjakarta? The scale of the city is a good size. There are a lot of collectives here, interesting cultural histories... but as co-organizers, it makes more sense to pick our own bases - so the choices would be either Zurich or Jogjakarta, and of course we choose of Jogjakarta.

Q: Why do you think Jogjakarta has an international art scene?

A: First of all, I don't think Jogjakarta uses English that much. In daily life, Malaysians speak more English than us, Indonesians, we speak broken English, that's our joke. It's because we have a lot of visitors from outside, it's because of the tourism. Jogjakarta is one of the destination for tourism in Indonesia, even though it's more popular for domestic tourism, compared to Bali, which is more for international tourism. Another thing is that Jogja has all these art schools, and if you see, the distribution of the art schools also influence the distribution of art practices. And maybe people that know Indonesia, they know the main places like Jakarta, Bandung, Jogjakarta. They know it partially because there are art schools there - ISI. And of course Solok also have ISI, but they have more approaches into the traditional art practices and they have very strong performances. So

if you want to see traditional performances, dance and stuff, Solok is the place to go. So this contributes to the distribution of arts practices. And compared to the other cities like say Bandung and Jogjakarta, Jakarta is the capital, the city is big. Bandung is also the capital of the province of West Java. Jogja is a lot smaller than these two cities, and the city itself is more for education. There are a lot of schools and Universities here. And combined with the small city scale and the affordable costs, these factors also influence the art scene in Jogja. One of the oldest universities is here, the Java University in Indonesia, and it was the biggest in Southeast Asia at some point before I think. Thailand is kicking our ass now. But there are a lot of universities here so, combined with the affordable living cost, many people comes here to study, of course there's a lot of youth culture also coming here, a lot of them will leave to Jakarta for work when they graduate, but some of them will stay. So if you check the collectives in Jogjakarta, a lot of them actually involve people that are not from Jogjakarta. I'm from West Java. So there a lot of elements that make this city quite unique. And then because a lot of these collective also see this combination, they started to make collectives, and by making collective they started to make their own networks, because there's little funding. But of course, as you know, there's politics behind the funding scene in Indonesia, which is

more directed to traditional art practices. For a lot of contemporary collectives they make their own network, they start their own network – national and international network. So the collectives are expanding their own networks, so you meet all these people, they are all inviting artists from different places. Then of course there's also the influence of Jogja Biennale for example, and the big funding from the government for cultural events because there's a history between Indonesia and Jogja that makes Jogjakarta a special region, and that's why we get more funding from Indonesia to initiate art and cultural events.

Q: Are you organizing the next event already?

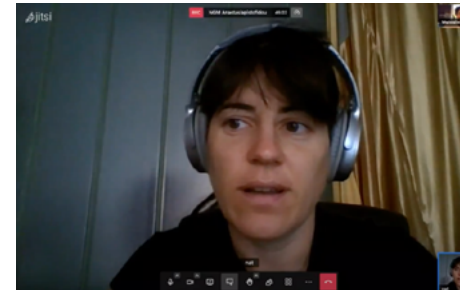
A: We are always organizing. In November we are making an experimental workshop for pregnant mothers using sound. Without fundings we still going to organize events. Even during Covid I was doing workshops, we had Bonbontronics for example, so we did 9 workshops. I wanted to make a smaller study group with friends, with some people that are really interested in creative electronics. And I reflected about how I was learning these electronics from the workshops, and with Bonbontronics I would like to try a new curriculum, like stages of workshop where people can develop their interest

in electronics. When I learned electronics, we were soldering, but we didn't know what we were doing basically. But in Bonbontronics, I would like to have the workshop in a way that the participant and myself as well understand what we are doing. And also we try to travel also, we try to get out of the lab for some workshops. We try to go to other bases in a non-workshop situation. It's not always indoor. And also I try to make all the members participate in the organizing and also the funding. Every time there's a workshop session, we decide who's going to do the documentation, who's going to write, who's going to do the cleaning. And we should put our money for the electronic materials, or something like that. It's more like a study group instead of collective. And then sometimes people want to cook, so sometimes we get away from electronics, and prepare food, or some of us have other stuff other than electronics that we want to teach.

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不同的獨立教育計劃將繼續湧現，直到教育系統變得非常分散。

Anastasia Pistofidou,  
訪談主持：施惟捷  
2022.11.02  
巴塞隆拿·線上



Anastasia Pistofidou,  
interview host: Shih Wei Chieh  
2022.12.20  
Barcelona, online

Different independent educational programs will continue popping up until it is very dispersed.

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Q：請簡單介紹一下Fabricademy是什麼，你們是如何開始的？

A：Fabricademy 是一個由不同實驗室組成的網絡計劃，旨在於教育和訓練有裝備的實驗室，例如Fablabs、Maker Spaces和大學。這個計劃始於2016年，當時我已經在紡織和數字製造領域工作，並在世界各地舉辦了許多關於不同技術和不同方法的工作坊，以及更具創新性的實驗室活動。之後，越來越多的人對這個主題感興趣，於是我和來自Fablab網絡的兩位同事決定開展一個教育計劃。因此，Fabricademy的服務是教育。當然，還有社群、機會、合作和協同效應，但這些是自然發生的額外事情，讓這個計劃繼續運作和發展的是教育服務。我們將其建立在已經存在的Fablab設施上。他們已經提供了「如何製作幾乎任何東西」的教育一子學院計劃。因此，他們有一種非常特殊的工作方式，既線上學習，也在實驗室進行實踐操作，結合線上學習和實體制作的分散式方式。在這種情況下，我們採用了這種格式的基本元素，即所有實驗室每週都要連接起來，互相展示他們所做的事情，所有實驗室都要在Gitlab上以開源方式記錄所有文檔，或者所有實驗室都要評估學生，因此我們基本上擁有我所謂的基礎設施，即這些對於Fablab來說是常見的資產，我們在此基礎上構建了計劃的內容。

Fabricademy是一個課程，你可以參加不同的實驗室-Fablab、紡織實驗室、創新實驗室或其他實驗室，我們稱之為「節點

(nodes)」。實際上，在美國沒有太多這樣的節點。在拉丁美洲，一開始就有更多節點，但現在主要在歐洲和日本擴展。有些年份會有學生，有些年則沒有。今年只有幾個節點是活躍的。有不同類型的實驗室，例如Fablab、紡織實驗室等等。這些實驗室是合作夥伴，甚至可以是大學。它們來自Fablab網絡。我們宣傳了這個課程，並進行了公開招募。許多實驗室想要加入，因為他們想要獲得培訓內容，以便日後在自己的地區進行創新。所以，從第一年開始，我們就有了13個實驗室。每年我們都會對實驗室進行公開招募。但是，即使您申請成為該網絡的一部分，您仍需要滿足一些最低要求才能進行課程，這些要求是您至少需要擁有工具和機器，以便每週開設課程。我們幫助許多實驗室購買和建設基礎設施。通常，實驗室有自己的資金，然後他們來找我們，說：「我們想實施紡織學院，我們需要什麼？」但是這些實驗室都有自己的資金。我們並不會獲得越來越多的實驗室，只會有一個，因為開設課程是很困難的，需要很高的要求。我們有一些實驗室比較穩定，還有一些新的實驗室，他們有資金，說：「我有資金，我今年想和你合作，使用一部分資金來進行培訓。」但是你必須成為一個提供教育的場所，因為從商業角度來看，Fabricademy的「產品」是教育。如果你像一個黑客空間，從來沒有做過研討會，而你想提供六個月的密集培訓，那麼這將更加困難，因為人們不認識你。因此，理解每個利益相關者和合作夥伴的身份是很重要的，因為如果你是一所只提供免費教育的大學，那麼突然提供一個

價值6,000美元的課程就很困難了。沒有人會為此支付，因為大家都知道你是一所免費的大學。但是，在這種情況下，你可以申請註冊，獲得政府資金支持這個計劃，然後免費向學生提供課程，這是教育計劃中經常發生的事情。因此，有很多因素決定你提供的服務是什麼，每個成員的身份又是什麼。

Q：您認為您的教育系統和傳統的大學教育系統和科技藝術單位之間不同的地方在哪裡？

A：想像一下，現今我們看到大學內部的教育，格式和模式變得非常過時。另外由於新冠疫情的影響，大學不得不尋找在線教育的方法。而且想像一下，在Fablab網絡內部已經有12年歷史了。在廣播應用程式存在之前，Fablab網絡已經擁有自己的SSH、自己的Zoom或Jitsi，十年前就已經有這些東西了，而且你能夠向MIT的Fablabs發明人那裡學習，而你在印度，這就是概念；基本上，「我們從哪裡學習」這個整個教育模式將會發生根本性的改變。而且想像一下，新冠疫情讓孩子們甚至待在家裡，他們現在像這樣從國家電視上學習。而我們從很久以前就一直在這樣做，所以我們已經開發了很多資源、基礎設施和工具來支持它。例如，我們有為學生打造的聊天平台，它是開源的，它被發表在Gitlab上，就像是開源的Slack，它非常類似於我們在電子紡織夏令營中使用的Riot或Element。它就像一個聊天室，但通過它你也可以看到活動和機會，所以每天我都會通過它向校友和

當前的學生發送開放式的課程、藝術駐地、博士職位、工作機會、會議、研討會、藝術節等等的機會。然後在這個平台上，你有教師，他們是當地的專家，教授這個課程。然後每個課程都有自己的實驗室，我可以在上面收到即時的消息，而且你還可以知道每周發生了什麼事情，這是一個用戶友好的平台，結合了學習和社交，它不像大學裡的資料平台只紀錄你的成績分數。

我們還有另外一個做法。我們進行自我評估，我們告訴參加者他們不是學生，他們在那裡是因為他們想在那裡，沒有人強迫他們。如果他們不想做任何事，那就是浪費自己的時間和金錢，他們必須自我評估。此外，我們不實際評估參加者表現的方式，而是僅從他們的文檔中評估。因此，如果你沒有記錄下來，那就好像你沒有做過。一切都像個人日記一樣被記錄下來，同時也是下一年的參考資料。我認為最與現行教育模式不同的激進之處在於，由於你記錄了所有內容，所以能夠實現實時更新內容。每年，你不需要從頭開始，而是在上一屆的基礎上繼續學習。這很好，因為在學校裡，你需要尋找自己的參考資料。他們會告訴你一些鏈接之類的東西，但你無法從中學學習。另外，所有這些信息都是公開的，所以如果你想自己閱讀並完成課程，你可以這樣做。這一切都是免費的。但如果你想接受培訓並獲得反饋，認識社區，學習所有這些東西，那麼你就需要去實體實驗室接受實際的培訓。

問題在於我們需要找到更多提供教育的

地方。因此，我們需要尋找某種形式的大學或開放大學，這些地方已經提供教育，然後告訴他們這個計畫成為社群一員的好處。挑戰在於許多實驗室或節點是非官方的，或者更多是為了愛好或為了短期週末工作坊，他們並不提供長期的教育，然後他們真的很難推動這個計畫，運行這個計畫，找到學生，因為沒有人了解這種新型教育。這不是大學。因此，目前它並不是非常可持續的，但我們希望它會變得更穩定。這還不是主流，但很快就會發生。我們需要更多時間看到許多不同的獨立教育計畫將繼續湧現，直到教育變得非常分散，然後你才能真正走出自己的路，但這也需要在更高層次上發生，我的意思是，在法國，他們已經為 Fabricademy 提供獎學金，因為他們希望這種非正式的一他們稱之為職業教育，已經開始支持這種倡議，但在世界上不是每個地方都是這樣。

Q：既然 Fabricademy 是一個全球性的組織，可否談談全球性對你的平臺中產生的影響？

A：每週根據主題，你會發現有很多文化內容來自於...文化遺產表現在每個人所做的事情中。所以有這樣的交流。例如，現在我們進行天然染色課程，因為 Fabricademy，我現在知道巴西的本地植物是什麼了。因為當我們介紹時，我們要他們查找他們的歷史，並找到當地的事物。所以文化非常豐富。我認為成為更大社群的一部分並不單是非常重要的，因為紡織品數位製造、生物

技術和電子紡織品都非常特定，所以當你在電子紡織品夏令營中找到類似的同事時，你會感到有一個社群，你不是孤單的，到了一天的結尾，如果你看到紡織品社群，你會認識大多數人。因此，當你把他們聚集在一起並連接他們，這是一件美好的事情，因為你可以合作，互相學習，產生協同作用，我想這就是關於一切的價值。

同時，每個實驗室、每個地點都有他們自己的身份，他們可以將內容定向應用，因為技術很廣泛，應用則是特定的事情。例如，在德國，我們有一個實驗室只將 Fabricademy 計劃應用於穿戴輔具技術，他們有一個明確的品牌，然後他們用技術發展了他們的產品。如果你想關注循環和自然可持續解決方案，你也可以在那方面工作並發展你的品牌，這也是好的一面，因為每個人都是不同的，然後他們可以互相分享並帶來所有這些多樣性。

Q：可以告訴我們 Fabricademy 財務和營運方面的大概情況嗎？

A：當然，我不能告訴你這是一個賺錢的生意，但它可以賺到足夠的錢來維持運作，而且至少能夠給我們繼續從事這項工作的一些收入。我無法全職從事這項工作，因為它並不能提供我全職的薪水，但它可以從學生的學費中給我和其他兩個人一些薪水。之後，每個實驗室都在試圖尋找資金，以便在他們的地方提供這個課程。作為全球網絡中的實體，Fabricademy 實際上不能提供

任何獎學金，我們沒有夥伴提供獎學金的資金，但是每個實驗室都可以向當地的贊助商、失業救助基金或類似的性別平等計畫介紹 Fabricademy，然後獲得資金來進行課程。我並不是說我們不能在全球範圍內尋找一些資金，我是說我們沒有時間去研究如何在全球範圍內支持這個計畫，我們的價值觀基本上是一切都需要記錄和共享，我們建立在上一代人的知識之上，所以一切都是公開的。新的東西總是進化的，因為前一年的學生可以看到並學習，這就像是之前所做的工作的延續。現在，Fabricademy 的課程收費是我們根據現今全球教育成本定義的，有時這個成本並不是所有人都能負擔得起的。六個月的課程在歐洲、美國和加拿大的收費約為 8000 美元，在南美洲、亞洲和其他國家的收費則約為 6000 美元。其中一部分收費用於支付全球指導教師和全球工作任務，而另一部分（約 65%）則留在實驗室。因此，這有助於實驗室建立某種經濟模型，並且學生人數越多，他們支付給全球費用的百分比就越少。例如，如果我有名學生，為全球 Fabricademy 的費用支付 3000 美元，那麼我的實驗室就可以獲得 4000 美元，但如果我有更多學生，我支付給全球的費用就會更少，我的實驗室就可以獲得更多。這激勵學生加入課程，也激勵實驗室更努力推廣課程。此外，這也激勵實驗室，因為例如五名學生在六個月內，就可以獲得 20,000 美元的收入，足以支付指導教師的薪資和材料費用，並足以推動課程的運作。現在，我們每個實驗室約有 5 名學生，共有 10 個實驗室，總計有 50 名學生。

Q：既然你沒有得到那麼多利潤，是什麼使妳繼續讓計畫保持運行呢？

A：因為這個課程給予了你很多內容和之後的機會。基本上，實驗室會在課程後和學生繼續合作。他們常常會聘用學生參與新的項目，這是一種培訓，之後可以為實驗室創造新的補助申請機會，或是與人建立聯繫，為學生提供在實驗室後續工作的機會等等。

Q：你認為有可能發起或重新發明，使妳的社群平臺與其他當地產業合作嗎？

A：我們試過並且思考過這個問題，工業界想要快速生產，降低成本，而當你進入創新領域時，一切都像是浪費時間和資源。例如，我們問他們「你們想要培訓員工嗎？」但他們不想浪費時間，因此我不知道這如何能實現，因為如果你想要與工業界合作，你需要提供一種不同的產品或服務，而不是教育。現在整個問題是平台，如何建立一個平台？例如，有一個叫做 Make Works 的平台，你可以在上面找到當地的製造商和供應商。然後你還有另一個平台，這是一個人才、設計師的平台，你有一個平台可以連接製造商和設計師，你有不同領域的設計師。還有連結實驗室的平台：fablabs.io，這是一個平台，你可以找到世界上所有的實驗室，每個人都可以註冊自己的 Fablab。然後你還有 S+T+ARTS 平台，這裡有很多機會、活動、計畫，以及他們所做的事情。

對藝術家來說，這個平台很酷，因為它集結了所有的機會。還有一個叫做「JOGLE: Just One Giant Lab」的平台，他們在做生物技術，製作DIY疫苗、COVID測試DIY等等，他們有資源，這很棒，總的來說，如果你想要建立一個社群，你需要建立一個平台，人們可以在上面互相學習、分享，並且可以讓他們有更多的曝光率，然後你就可以開始與贊助商和工業界進行對話，因為他們會找到這個工具，這個工具就像LinkedIn一樣，但更加具體。

Q: Can you brief us about what Fabricademy is and what was the motivation for you to build it?

108 A: Fabricademy is a project that happens in a networked way with different laboratories. It is about education and training in the context of laboratories that have equipment, like Fablabs, maker spaces, universities. It started in 2016. I was already in the textile and digital fabrication field and I was giving a lot of workshops all over the world about different techniques and about different methodologies, and more innovative things that could happen in the lab. And then there were more people that were interested in this topic. So there was a moment when I and two of my colleagues from the Fablab network decided to make another program, which would be an educational program. So the offer of the Fabricademy is education,

that's the service. Of course, there is also the community, the opportunities, the collaborations, the synergies, but these are extra things that happen in a natural way, and the one that makes the project continue to work and allows us to work and further develop it is the service of education. And then we are basing it on an already existing setup which is the Fablab. They already offer education, how to make almost anything - the sub Academy program. So they have a very specific way of working which is both online and practical hands-on in the laboratories, combining the online learning with the physical making in a distributed way. In this case we took the basic elements of this format, which is that all the labs connect weekly and show each other what they've done, all the labs document everything in an open source way on Gitlab, or all the lab evaluate the students, so we basically have what I call infrastructure, I mean these kinds of assets that are common for the Fablabs, and on that we built upon the content of the program.

Fabricademy is a program, then you have different labs - Fablabs or textile labs or innovation labs or their different labs and Fablab, that you can participate in. We call them nodes. There are not so many of these nodes in the US actually. We had more in the beginning in Latin America. But actually it is mainly expanding in Europe and locally, now

we also have it in Japan. Some years they have students and some years they don't. This year only a few of them are active. There are different types of labs, there is the Fablab, there is the textile lab... so these labs are partners, and they can even be universities. They are from the Fablab network. We promoted the program and we made an open call. Maybe many laboratories wanted to join because they wanted to get the training content so that they can innovate later in their location. So already from the first year we had 13 labs. Every year we make an open call for labs. But even if you apply to become part of this network, you need to fulfill some minimal requirements to be able to do the program, and these requirements are that you at least have the tools and the machines to be able to run the courses each week. And we help many labs to buy and to make the infrastructure. Normally the labs have their own funds and then they come and they say, 'we want to implement the textile Academy, what do we need?' But the labs have the fund themselves. We don't get more and more labs, we just get a few because it is difficult to run the program. It's very demanding. We have some labs that are more stable and then a few new ones that many times have a fund and they say, 'I have a fund, I will work with you this year, use some part of the fund to get the training.' But you need to be somehow a place that offers education because the service of Fabricademy,

the 'product' if you see it from the business side, is education. And if you are like a hacker space that never did workshops before and you want to offer a six months training intensively, then it will be more difficult because people do not know you. So it is a matter of understanding what is the identity of each stakeholder, of each partner, because if you are a university that offers only free education, then it is very difficult for you to suddenly offer a program that costs 6,000 dollars. Nobody will pay for it because everybody knows that you are a university that is free. But if you want in this case you apply to register and get the governmental fund for this program and then you offer it for free to the students, which is what happens with the educational programs. So there are many factors of what is the service that you offer and what is the identity of each member.

Q: What is the difference between your education system or your service from the university or the conventional art science education?

A: Imagine that nowadays we see that the education inside the universities, the format and the models are getting very outdated. And also due to Covid, universities had to try to find ways of creating online education. And imagine that this inside the Fablab network is already 12 years old. Before the existence

of broadcasting applications, the Fablab network already had its own SSH, its own Zoom or Jitsi in a very low quality ten years ago, and you were able to learn from the inventor of the Fablabs that is inside MIT and you are in India. And this is the concept. Basically, the whole educational model of 'where do we learn from' is going to radically change. And imagine that Covid made it so that even children stay at home and they learn from the national TV, they get classes like that now. And we have been doing this since a long time ago, so we have developed a lot of assets, infrastructures and tools to support it. For example, we have our chat platform for the students, it is open source. It is on Git, it is like Slack but open source. It's very similar to what we use in the e-textile summer camp which is called Riot or Element. It's like a chat but through it you can also see the events and opportunities. So every day I send the Alumni and the current students open calls, artistic residencies, positions for Phds, working opportunities, conferences, symposium, festivals, I send them a lot of opportunities through it. And then in the platform you have the instructors which are the local experts that teach the program. Then we have each class, and then each one has their own lab, and then I can have direct messages, and you can also find out what happens every week, so it is a user friendly platform that combines learning and the social aspect, it's not like

these platforms that they have in the universities that are like, 'your grade was this'.

There is also another thing that we do. We have self-evaluation. So we tell the participants that they are not students. They are there because they want to be there, and nobody put them there, so if they don't want to do anything, it's their own loss of time and money and they have to self-evaluate themselves. And then the other thing is that we do not actually evaluate anyone from the way they perform but only from how they document. So it is as though if you didn't document it, you didn't do it. And everything stays there documented like a personal diary, but also like a reinformation for the next year. I think that the most radical thing that is different from the current educational model is to be able to have live updates on the contents due to the fact that you've documented everything. Every year you will not start from scratch, you will build upon what the last people did. And this is kind of nice because in the school you have to search for your references. They will tell you some links and things like that, but you will not be able to have a database that you will be able to learn from. And the other thing is that all of this information is open, so if you want to read it on your own and do the program on your own, you can do it. It's all free. But if you want to go to the training and get feedback, and to get to know the commu-

nity, and you get to learn all of these things, then you want to go to the lab and also get the physical training.

The thing is that we need to find more places that offer education. So we need to find some type of university or open university, places that already offer education, and then tell them the benefits of this program to become part of the community. A challenge is that many labs, or many nodes are unofficial, or more for hobbies, or for short weekend workshops and they do not offer long term education, and then they really struggle to make the program, to run the program to find students, because nobody understands this new type of education. It's not a university. So at the moment it is not very sustainable but we hope that it will become more stable, let's say. This is not mainstream yet, but it will happen very soon. We need some more time to see that many different independent educational programs will pop up and will continue popping up until education is very dispersed, and then you can really make your own path. But this also needs to happen at a more governmental level. I mean in France they already give scholarships for Fabricademy because they want this informal - they call it vocational education, and they already support this kind of initiatives, but not everywhere in the world yet.

Q: Since Fabricademy is a global platform, can you tell us some impacts or values from being this global?

A: Every week you will see that according to the topic, you will have a lot of cultural content that comes from... the heritage comes from the culture and it manifests in what everyone does. So there is this exchange. For example, now we do this class of natural dyes, and because of Fabricademy I know now what are the native plants in Brazil. Because when they present, we tell them to look in their history and to find local things that they have. So it is super rich culturally. And I think that the fact that you are part of a bigger community and you are not alone is very important, because it is very specific what we are doing as the textile digital fabrication, biotechnology, and the e-textile, so it is the same when you find, for example, similar colleagues in the e-textile summer camp, you feel that there is a community and that you are not alone, and at the end of the day if you see the textile community, you know more or less all the people. So when you put them together and you connect them, it is a nice thing because then you can have collaborations, learn from each other, have synergies, and that's about it I think. But at the same time, each lab, each location has their own identity, and they can do and orient the content to apply, because technology is broad,

where you apply is the specific thing. For example, in Germany, we have a lab that only applies the program to Assistive Technologies. And they take an identity. They develop their identity. If you want to all be about circularity and natural sustainable solutions, you can work on that part and you can develop your identity. And that's also the nice part because each one is different and then they can share with each other and bring all of this diversity inside.

Q: Can you tell us a bit about the financial state of Fabricademy?

112 A: Of course I can't tell you that it is a profitable business at the moment, but it can make enough money for it to survive, and it can give us at least something to continue working on it. I cannot work on it full time, it doesn't give me a full-time salary, but it can give me a part-time salary. It can give the three of us a salary, from the student fees. So afterwards we have the labs and each lab is actually trying to find funds for being able to offer the program in their location. Fabricademy as an entity in the global network cannot really provide any scholarships. We don't have partners that give us money for scholarships. But each lab can present Fabricademy for the local sponsors, or local unemployment funds, or local like gender equality things and then the lab can obtain

a fund to be able to do the program. I'm not saying that we couldn't also find some funds globally. I'm saying that we didn't have time to work on the global level of how to be able to support the program. The values that we have is that basically everything needs to be documented and shared. We are building upon the knowledge of the previous generation, so everything is documented and open source. The new is always evolutionary, it evolves because the students from the previous year can see and they can learn, and it's kind of like a continuation of what has been done before.

Now, the program of Fabricademy has a specific cost that we define according to how much we think that education costs in the world nowadays, and this cost sometimes is not accessible. It's expensive. For six months you need to pay around 8000 dollars if you are in Europe and US and in Canada, and 6000 dollars if you are in South America or in Asia and other countries. And then one part of it pays the global instructors and the global tasks, and one part (around 65%) stays in the lab. So it is helping the labs to have some economical model and the more students they have, the less percentage they pay to the global fees, so let's say that I have one student and for the global Fabricademy expenses I pay 3000 and my lab keeps 4000, but then when I have more students I pay less

to the global and my lab can keep more. So that's an incentive to have more students. And also it's an incentive for the labs because at the end, for example, with five students, you get 20,000 in six months, which is a salary for an instructor and the materials and it's enough to get the program running. Right now we have around five students per lab, and we have 10 labs, so in total 50 students.

Q: Why makes you to keep the program running since you are not gaining so much profit?

A: Because it gives you a lot of content and it gives you a lot of opportunities afterwards. So, basically, the labs stay afterwards with the students. They collaborate with the students and many times they hire them for new things. It's kind of like a training that afterwards gives opportunities to the labs - they either are able to apply for new funds with the content they create, or connect the people and make opportunities for the students to work afterwards in the lab, and things like that.

Q: Do you think it is possible to initiate or to reinvent to trigger the collaboration between this community and other local Industries?

A: We tried this and we thought about

this a lot, the industry... they want fast production, less cost and when you enter into innovation, it's all like time loss, resource... for example, we asked them 'do you want to train your employees?' but they don't want to lose time. So I don't know how this could work, because if you want to work with industry, you need to offer a different product or service, not education. The whole thing now is the platform - how to make a platform?

I mean if you want to go into this more systemic level, you should think more of a platform. So when we talk about a platform, for example, there is this platform called Make Works. It is a platform where you can find the local manufacturers and suppliers. And then you have another platform, which is a platform for talent, designers. You have a platform where you connect the makers and designers and you have different designers in the different fields. Then you have the platform of the labs - fablabs.io, this one is a platform where you can find all the labs of the world. Everyone can register their own Fablab. Then you have the S+T+ARTS platform, there you have a lot of opportunities, events, projects, and what they do. That one is cool for artists because it gathers all the opportunities there. There is also a platform called 'JOGLE: Just One Giant Lab'. So this one is doing biotech, they make DIY vaccines, COVID test DIYs, they have resources, it is amazing. So in general, if you want to put some kind



of community together, you need to make a platform for this where people can learn from each other and share things and which can give them visibility. And then you can start talking with sponsors and industries because they will find this tool, which would be like LinkedIn but it's not LinkedIn, more specific one.

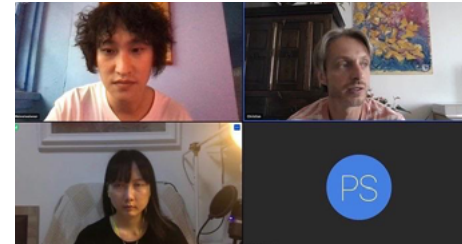
我們經歷了一個學習過程，所以在第二屆徵選時發展出了一個科技藝術方法論和工具箱。

Christian Dils

訪談主持：陳翊羽

2022.06.20

柏林·文字回覆



Christian Dils

Interview host: Yiyu Chen

2022.06.20

Berlin, texts reply

We went through a learning process and were able to develop an Art-Tech Methodology and Toolbox for the second call.

Q：跨學科合作在您的工作中所佔的比例是多少？與藝術家合作如何影響技術專家的職業生涯？

A：我院（Fraunhofer-Gesellschaft）跨學科合作的比例普遍很高。我們的許多客戶和合作夥伴來自歐洲地區或亞洲和美國，他們中的大多數來自技術領域，例如微電子、醫藥或汽車。然而，設計師/藝術家的比例差異很大；當 Re-FREAM 等特定計劃正在運行時，它有時可能為 0% 或 50%。

就個人而言，我對藝術科技計劃非常感興趣，並且在我 15 年的電子紡織品開發人員職業生涯中經常進行這些計劃。我對創新思想和概念的交流特別感興趣，這往往會導致新的方法或發展需求的挑戰。我也對共同創建用戶特定和設計良好的系統感興趣，為此我經常依賴設計合作夥伴的專業知識。這種共同創造的結果比傳統技術演示者產生的更成熟並引起更多的公眾興趣。

Q：你和 Giulia 是如何確定計劃主題和開發成果的？既然是國際合作，你們是如何規劃流程和相互溝通的？物理距離是否阻礙了計劃的進展？

A：在 Re-FREAM 計劃中，我們發布了一個名為「挑戰」的藝術家徵集活動，80 名設計師在第一次徵集活動中提出申請。我們根據預先發布的評估標準掃描了申請，並創建了一份潛在候選人名單。由紡織、時尚、藝術和可持續發展領域的專家組成的獨立評

審團對最終的 6 名申請者名單進行了重新評估，並選出並正式宣布了最終的獲獎者，例如 Giulia。因此，Giulia 已經通過申請指定了一個計劃主題。在計劃開始時，電子紡織中心的所有合作夥伴與藝術家坐下來製定了工作計劃、里程碑和目標。不幸的是，我們的合作在冠狀病毒大流行期間中斷了，所以我們只能在前六個月遠程工作和交流。在過去的一個月裡，我們能夠邀請 Giulia 和她的團隊到 IZM，進行實驗，並在現場設置最終的演示器。尤其是在計劃開始時，我發現物理距離是一個障礙，因為這是重要的相互理解和討論發生的地方，並且可以培養共同的語言和思維方式。

Q：根據你的合作經驗，在與不同背景的人討論設計時，你有什麼溝通策略或方法嗎？您如何設定期望並構建計劃進度表？

A：我們經歷了一個學習過程，在第二屆徵選時開發了一個藝術技術方法論和工具箱，這有助於設計師和技術人員創建共同的基礎並構建計劃。這兩份文件肯定有助於進一步合作，可以從 Re-FREAM 網站下載。此外，我在環境工程系的同事開發了 Planetary Design Circle，這是一種用於循環業務建模的戰略設計工具，將地球放在首位。

Q：你們部門是否有受合作需求影響的人員或策略調整？協作計劃如何影響技術部門？

A：到目前為止，只有非常邊緣的適應，

例如設計師不時在研究所工作。然而，設計在我們研究所的基本發展和研究重點中並沒有發揮主要作用。

Q：作為一名技術專家，您認為跨學科合作對創新環境意味著什麼？

A：對我來說，將具有不同才能和技能的思想開放的人聚集在一起首先意味著要跳出自己的思維定勢。這種合作通常可以帶來非常創新的解決方案，如果沒有跨學科，這些解決方案可能無法開發。

Q：您是如何參與 Re-FREAM 的？您的部門是否正在執行其他跨學科計劃？

A：Re-FREAM 計劃由歐洲科學、技術和藝術 (S-T-ARTS) 計劃的預算資助，運行時間為 2019 年至 2021 年。Fraunhofer IZM 是該聯盟的 12 個合作夥伴之一，該聯盟由在技術、研究、時尚和設計以及藝術技術轉移專業知識領域經驗豐富的合作夥伴組成。該財團憑藉具體的 Re-FREAM 計劃提案在歐盟呼籲中獲勝。我們目前正在開展另一項由弗勞恩霍夫科學、藝術和設計計劃資助的藝術技術合作。

Q：歐盟的資助體系有什麼傾向性嗎？組織框架是否根據過去的計劃進行了調整？參與者或籌款人是否有可能與主管部門溝通？

A：S-T-ARTS 計劃相對較新，因此 Re-

FREAM 計劃在管理和內容方面起到了開創性的作用。傳統上，與歐盟計劃官員的溝通一直是通過計劃協調員進行的。在該計劃中，各自的樞紐經理是藝術家的聯繫人。

Q：關於合作計劃的過程，Re-FREAM 是如何匹配團隊的？Re-FREAM 有沒有輔導或評價體系？

A：見答案 1.2

Q：Re-FREAM 社區是什麼樣的？不同團隊之間是否有經驗分享或共同創造的機會？

A：每個藝術家都有指定的合作夥伴，大多數基於計劃重點和技術提供商的現有專業知識。不幸的是，出於財務原因，這些計劃無法在整個聯盟中共同開展，但每個計劃合作夥伴都可以自由地建議或支持他們自己計劃之外的其他藝術家，IZM 也利用了這一點。計劃結束後，我們的 LinkedIn 頻道正在慢慢建立一個社區，有興趣的人可以在這裡分享信息和討論。

Q：Re-FREAM 提供哪些支持？財政支持是否足以覆蓋研發支出？你是如何分配資金的？

A：聯合體夥伴已經收到計劃申請中列出的各自預算，藝術家每人收到固定金額。對於公共資助的電子紡織品計劃，預算高於其他計劃，但仍遠低於典型的歐盟研究

和創新行動。

Q：財務資助如何影響協作體驗？研究目標是否受到資金管理的影響？

A：當然可以，預算越多，在共同開發階段可以投入的人力和資源就越多。

Q：電子織品是介於時尚和科技等傳統行業之間的學科，電子織品最大的挑戰是什麼？您認為技術創新和概念研究會對行業和市場產生怎樣的影響？

A：對我們來說，時尚並不是電子紡織品最重要的驅動力和市場。我們在醫療技術和安全領域的應用以及紡織品作為大趨勢物聯網的一部分已經無處不在的其他應用中看到了最大的機會，例如土工工程織物、內飾和輕質結構。我們仍然看到必要的發展潛力，特別是在集成和互連技術或所用材料的可洗性領域。

Q：由於電子紡織品的邊界不明確，我們在傳統的時尚教育場景中並沒有看到太多的主題出現。你認為有必要將它納入時尚教育嗎？

A：我們看到許多時尚和紡織專業的學生對此非常感興趣，因此在柏林當地的大學舉辦講座並支持研討會。此外，我們還培訓電子紡織品領域的初級員工，因為學生可以作為研究助理與我們一起工作，並撰寫學士和碩士論文。

Q：除了您在歐盟部門從事的計劃外，是否有任何形式的國際互動或跨學科共同創造興趣或讓您印象深刻？

A：去年，我們與 Kunsthochschule Weisensee 的設計和時尚合作夥伴一起，在 IZM 開設了紡織品原型實驗室。該實驗室研究和開發高科技紡織品和電子紡織品，並為共同創造提供跨學科空間。此外，我們歡迎此類開放實驗室的發展，例如埃因霍溫的 FashionTechFarm 或巴塞羅那的 Fablab。最具創新性的合作目前正在那裡進行，並且與越來越多的工業公司合作創造了這樣的創意設計空間。

Q: What percentage of interdisciplinary collaboration takes part in your work? How collaborating with artists impacts a technical expert's career?

A: The proportion of interdisciplinary collaboration is generally very high at our institute (Fraunhofer-Gesellschaft IZM). Many of our customers and partners come from the European region or from Asia and the USA, most of them come from the technical field, such as microelectronics, medicine or automotive. However, the percentage of designers/artists varies greatly; it can sometimes be 0% or 50% when specific projects like Re-FREAM are running. Personally, I am very interested in art-tech projects, and have done them regularly in my 15-year career as

an e-textile developer. I am particularly interested in the exchange of innovative ideas and concepts, which often lead to new approaches or challenges for development needs. I am also interested in the co-creation of user specific and well-designed systems, for this I often rely on the expertise of the design partners. Such co-creation results are more mature and generate more public interest than conventional technology demonstrators generate.

Q: Specifically for the experience of Re-FREAM, how did you and Giulia decide the project theme and develop the outcome? Since it was an international collaboration, how did you plan the process and communicate with each other? Did physical distance hindered the program's progress?

A: In the Re-FREAM project we published a Call for Artists that was called "challenge", to which 80 designers applied in the first call. We scanned the applications according to the pre-published evaluation criteria and created a list of potential candidates. This final list of 6 applicants was then re-evaluated by an independent jury of experts in the fields of textiles, fashion, art and sustainability and the final winners, for example Giulia, were selected and officially announced. Giulia had therefore already specified a project topic through the application. At the start of the project, all

the partners of the Electronic-in-Textiles hub sat down with the artists and formulated a work plan, milestones and objectives. Unfortunately, our collaboration fell during the Corona pandemic, so we were only able to work and communicate remotely for the first six months. In the last three months, we were able to invite Giulia and her team to IZM, perform the experiments, and set up the final demonstrators on site. Especially at the start of the project, I found the physical distance to be a hindrance, as this is where the important getting to know each other and discussions take place, and a common language as well as mindset can be developed.

Q: Based on your collaborating experience, do you have any communicating strategy or method while discussing design with people from different backgrounds? How do you set expectations and structure the project schedule?

A: We went through a learning process and were able to develop an Art-Tech Methodology and Toolbox for the second call, which helps both designers and technologists to create a common basis and structure the project. Both documents are certainly helpful for further collaborations and can be downloaded from the Re-FREAM website. In addition, my colleagues in the Environmental Engineering department have developed the

Planetary Design Circle, a strategic design tool for circular business modeling, putting the planet first.

Q: Is there any personnel or strategy adjustment in your department affected by collaborating needs? How does the collaborating projects influence the technical department?

A: So far, there is only very marginal adaptation, for example, designers work from time to time as honorary staff in the institute. However, design does not play a major role in the fundamental developments and research foci of our institute.

Q: As a technical expert, what do you think interdisciplinary collaboration means to the innovative environment?

A: For me, bringing together open-minded people with different talents and skills means first and foremost thinking out-of-your-own-box. This collaboration can then often lead to very innovative solutions that perhaps could not have been developed without the interdisciplinary.

Q: How did you get involved in Re-FREAM? Are there other interdisciplinary projects in execution in your department?

A: The Re-FREAM project was funded by

a budget from the European Science, Technology and the Arts (S-T-ARTS) program and ran from 2019-2021. Fraunhofer IZM was one of 12 partners in the consortium, which consisted of experienced partners in the fields of technology, research, fashion and design, and art-technology transfer expertise. The consortium had prevailed in the EU call with the specific Re-FREAM project proposal. We are currently working on another art-tech collaboration funded by the Fraunhofer Program for Science, Art and Design.

Q: Does the European Union's funding system have any predisposition? Is the framework of the organization adjusted by past projects? Do participants or fundraisers have possibilities to communicate with administrations?

A: The S-T-ARTS program is relatively new and therefore the Re-FREAM project has served pioneering work in terms of administrative and content concerns. Traditionally, communication with the EU project officer has always been through the project coordinator. In the project, the respective hub managers were the contact persons for the artists.

Q: About the collaboration project process, how did Re-FREAM match up teams? Is there any counseling or evaluation system

in Re-FREAM?

A: See answer 1.2

Q: What is the Re-FREAM community like? Is there any experience sharing or co-creation opportunities between different teams?

A: Each artist had assigned partners, most based on project focus and existing expertise with technology providers. Unfortunately, for financial reasons, the projects could not be worked on together in the overall consortium, but each project partner was free to advise or support other artists outside their own projects, of which IZM also made use. After the end of the project, a community is slowly building up in our LinkedIn channel, where interested people can share information and discuss.

Q: Which kind of supports Re-FREAM provide? Is the financial support enough to cover research and development spending? How did you allocate the funding?

A: The consortium partners have received the respective budget listed in the project application and the artists have each received a fixed sum. For publically funded e-textiles projects, the budget was larger than in other projects, but it was still way

less than those of typical EU research and innovation actions.

Q: How financial funding influences the collaboration experience? Does the research goal influenced by funding administration?

A: Definitely yes, the more budget there is, the more work force and resources can be invested in the co-development phase.

Q: e-textile is a subject in between traditional industries such as fashion and technology, what is the biggest challenge of e-textile? How do you think technical innovation and conceptual research could influence the industries and markets?

A: For us, fashion is not the most important driver and market for e-textiles. We see the greatest opportunities in applications in the fields of medical technology and security, as well as in other applications where textiles are already ubiquitous as part of the megatrend Internet of Things, such as geotextiles, interiors, and lightweight construction. We still see necessary development potential, particularly in the area of integration and interconnection technologies, or washability of the materials used.

Q: Due to an indefinite boundary of e-textile, we don't see the subject appear that

much in the traditional fashion education scene. Do you think there's a necessity to include it in fashion education?

A: We see great interest among many fashion and textile students, therefore conduct lectures, and support workshops at our local universities in Berlin. In addition, we train junior staff in the field of e-textiles, since students can work with us as research assistants and write their bachelor's and master's theses.

Q: Alongside the projects that you are working in the EU department, is there any form of international interaction or interdisciplinary co-creative interest or impressed you?

A: Together with the design and fashion partners from the Kunsthochschule Weißensee, we opened the Textile Prototyping Lab at the IZM last year. This lab researches and develops high-tech textiles and e-textiles and offers an interdisciplinary space for co-creation. In addition, we welcome the development of such open labs such as the FashionTech Farm in Eindhoven or Fablab in Barcelona. The most innovative cooperation are currently taking place there and with more and more industrial companies that create such creative design spaces.

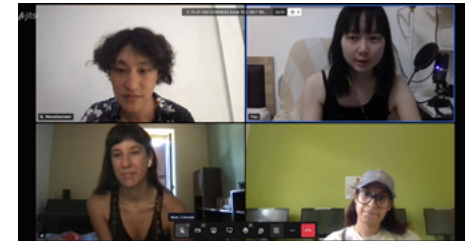
# 有意思的是藝術家有多少自由去生產他們想要的。

Gilua Tomasello, Christian Dils

訪談主持：陳翊羽

2022.06.29

柏林·線上



Gilua Tomasello, Christian Dils

Interview host: Yiyu Chen

2022.06.29

Berlin, online

# What interesting is how much freedom the artist has in what they want to produce.



翊羽 (Y) : 你們在 Re-FREAM 中是如何認識的，這個計劃又是如何運作的？

Giulia (G) : 我們經由 Re-FREAM 這個平台媒合，從 2019 年開始合作。Christian 是我的技術指導，尤其是針對開發 Alma 所使用的感測器的技術工作。Alma 是一個試圖通過監測女性的陰道分泌物，以預防早期陰道感染並助益女性及其私密部位健康的計畫。在 Christian 隸屬的 Franhofer 的協助下，我們想開發一種紡織品形式的傳感器，可以監測分泌物的 PH 值。實際上，因為疫情的緣故我們在 2020 年 7 月解除封鎖時才得以實際見面，當時我前往柏林並一起在 Franhofer 工作。我們從 7 月 20 日到 8 月或 9 月一起在柏林工作。

Y: 這種時間安排是依照你的計畫，還是因為配合 Re-FREAM 的規則制定的時間表？

G: Re-FREAM 的規則是九個月補助期長，其中三個月是藝術家與合作公司的技術指導一起工作，所以有三個月時間我和他們一起待在柏林。由於疫情影響，我們的補助期長最終延長到 11 個月。所以一解除封城，我就盡快動身去柏林了，我們七八月時一起工作。但那是我自己的選擇。整個 Re-FREAM 計畫從 2019 年 10 月開始資助，也許其他組參與者在封城之前就到合作公司的城市工作了。有些人的計畫是一開始就進行共地合作，而我打算從 2020 年 4 月左右開始。但後來疫情開始就封城了，所以推遲到七八月。無論如何這其實蠻好的，我們

有時間收集更多材料和做準備。最後的共地合作是一個快速的打樣過程，真的很快，這個原型就像真的能在實驗室環境製作一樣。

Y: 那麼在時程安排上有什麼你想改變的嗎？你是否希望能選擇在合作公司工作更長時間？也或許你覺得他們的時程安排很合適完美？

G: 不，沒有什麼是完美的安排，實際上我認為大多數歐盟補助案都沒有，儘管 Re-FREAM 計畫也有一些問題，但這倒也不限於這個補助案。可能因為這是開辦的第一期，我們有點像測試用白老鼠。這其實也沒關係，但再加上疫情，就變成雙重測試。如果以現在的角度看，當然能有更多合作時間會很好。我是指我們只共地合作了兩個月而不是三個月，也許能有更多時間會更好。老實說，這也不代表有更多的時間我們就一定會做更多試驗。實際上因為我們只有兩個月，所以我們的執行過程非常高效，這部分是可以確定的，所以這對我來說其實蠻好的。

Y: 在沒有共地工作的期間，你們會互相聯絡嗎？例如線上討論，或見面前有事先商量工作方式嗎？或你偏好現場討論再推進工作？

G: 工作內容基本上是有事先計劃的。有些事情我們可以事先規劃，但無法準備萬全。我到現場後才能實際了解研發內容，因為現場才知道有哪些機器能適當符合我們的

需求。但我們有初步計畫，當我們在柏林合流時工作馬上如火如荼地進展。

Y: 那在開發計劃初期你做了哪些研究呢？或在到達柏林之前做了哪些準備？

G: 最棒的是我從來沒有孤軍奮鬥，在這方面我非常幸運。每次我參與團隊工作時，我身邊的團隊都準備好了……我們的計劃有四個聯合創始人，在 Re-FREAM 期間我們一度增加到十個人。對我來說我從沒感到孤單。這項研究從一開始就是我和其他三位聯合創始人一起研發，Tommaso 是材料科學家、Ryo 是奈米技術工程師、Isabel 是醫學人類學家，我們還有很多協助研究的女性參與者。我們舉辦了許多工作坊做為準備，這有助於驗證某些現有的設計提案或預想的特定感測器行為模式，或是該將感測器放在哪裡。那些與女性參與者合作的研討會對我們真的很有幫助，能夠了解我們想達成什麼進而在技術上做研發。我很幸運，當然也得到了很多實質的幫助，計劃發展得更快速了。我們和 Christian、Franhofer 團隊的溝通一直很順利。我可以想像如果有人想開發簡單運作的電子部件，但他們無法到現場參與研究，經由溝通也會是可行的。但當然能到現場會簡單得多，因為一旦在機器旁邊，只要現場的人有空就可以找他來做點東西，或自己學著操作機器，這樣效率肯定高得多。

Y: 加入 Re-FREAM 是你當初設計這個計劃的計畫嗎？還是為了資金需求？這個項目

是為了 Re-FREAM 計劃設計的嗎？

G: 我們需要資金。我在 2020 年已經獲得了歐盟展望計畫的一些補助款，所以知道這計劃符合現行趨勢，我們就試著申請了。但當時可能還不太了解主管機關想要什麼，也可能他們自己也不清楚。我不是指和 Fraunhofer 的合作，而是從這一切的最開始。我認為整體取決於他們擁有哪些藝術家類型，以及最終他們想展示怎樣的東西。那些歐盟補助案確實有利於藝術家獲得資金，和補助案合作也對像 Fraunhofer 這樣的公司有好處：成為合作夥伴能增加資金來源也有機會收到更多求職申請。對歐盟補助案而言，重點更是展示出歐盟擁有許多有關時尚、科技……等等的好計劃在研發中。這對每個人來說都該是雙贏局面……至少在某程度上是需要達到的。當然對當時的我們來說非常好，參與補助案幫助我們確實執行出第一款原型打樣。

Y: 加入 Re-FREAM 計畫，資金補助或主管機關是否會影響你的計畫？有什麼樣的影響呢？

G: 通常主管機關都會對受補助計劃造成影響，但這取決於他們面對怎樣的藝術家。我個人來說，我很難被柏林工作站以外的其他人影響，但通常那些人多少會有影響力。以我們的工作方式，我認為更多是採用的技術在引導原型產出，而不是主管機關的意見。當時我們使用刺繡機來發展舊的感測器，這當中有一部分的電子零件來自西雅圖。其實每個工作環節都影響了原型的產

出過程，機構想要什麼倒不是重點。但受機構影響還是有可能發生，只是不是我們的情況。對吧？

Christian (C)：這計畫裡每個技術合作夥伴的部門編成也有巨大的差異，有些合作夥伴只能提供給藝術家特定的技術。我們公司對提案的態度很開放，偏好由提案為主來帶動篩選過程，並沒有試圖影響提案藝術家。實際上，Giulia和整個Alma團隊帶來的這個計劃和其概念，讓我們開始相信我們能做全新的嘗試；比如以功能化的角度去思考纖維，這樣的做法我們從未嘗試過。它就像是拿導電纖維進化學實驗室，然後在纖維上塗佈半導體層來製作有伸縮性和紋理的感測器。這不是我們平常習慣的工作內容，但過程非常有趣，很幸運我們沒搞出爆炸。

G：這其實也是最美好的部分。我們的感測器原本預計從Fraunhofer到劍橋進行化學塗層處理，但是我們在劍橋的科學家Tommaso因為封城實驗室被迫關閉，我們不得不在Fraunhofer完成這個步驟。幸運的是Fraunhofer是非常龐大的公司，擁有無限多部門，樓上就有化學系，我們可以自己塗層。我們有個來幫忙的人，基本上就是我和那個人，在Christian的監督下搞定這些事。

Y：Re-FREAM的執行規則中有包括得到其他部門的幫助嗎？在合作上是否有明確規定能從哪些部門獲得何種幫助，還是依照需求有可能從各個實驗室得到不同人的協助？

G：不，這取決於合作的公司。基本上只有和Re-FREAM簽署協議的部門會參與計劃。但我們很幸運地面對很自由的環境。我們還諮詢了天線部門的人，以了解哪種天線工作效能最好。我覺得她管理的是很大的團隊，當時和我們共事的有Christian、Max、Raphael、Paulina和Ziki，至少有五個人一直在幫助Alma計劃。然後是化學部的Tobias，然後是Marko，還有一個來天線部門的意大利人。我還記得大家的名字。所以這個計畫對我們影響很大，但這是我的主觀感受。我記得有些人在瓦倫西亞與I-tex合作，他們只能在某個很早的特定時間段使用某台特定機器。可能還是要靠運氣。

Y：那讓我們談談Re-FREAM社群。你認識其他加入這個項目的藝術家嗎？或是其他像Christian這樣的技術人員和專家？這個計畫有提供的交流平台還是更像是自發的互相認識？

G：我現在應該都認識了。有些人是我本來就認識的，柏林工作中心的人應該本來就認識其他合作公司的所有人，後來我也認識了其他參與的人，有些現在還保持聯繫。雖然我覺得這個計畫應該提供交流的平台，但他們沒有，我們是自發性的互相認識交流，在我看來他們應該提供更多交流機會。他們只是預期我們在期中審查時，也就是差不多一月中時，會對其他合作團隊在進行什麼計畫有所了解，或從那時開始了解。如果在那之前我們就有交流機會，和大家聊聊天或技術層面的交流，以我的觀點當然是更好。

Y：Re-FREAM計畫的期中審查是大家聚在一起討論彼此計劃的機會嗎？或者他們與每個團隊單獨交談？你曾經提到有導師制度？

G：不，期中審查就像大學裡的會議，是所有人都列席的。你得在台上發表你的計劃並接受回饋或評議。我們當時收到很多回饋……尤其是我們在柏林工作站的三組。還蠻令人意外的是，他們期待的是別的東西，但我覺得這是他們的問題就是了；他們的看法是，打個比方說，我們這三組做的東西不是時尚。所以問題就來了，什麼是時尚？我覺得我們在後續討論裡達到了某種相互理解的平衡，但他們一開始的態度有點指手畫腳，甚至連導師都不像，更像老師，期中審查的氣氛真的很奇怪。就我看來當時其實應該以社群的角度做更完善的準備，讓我們能互相分享和獲得經驗。所以這在某個層面上是有點爭議，但也許Christian你記得的不是這樣？我記得是有爭議的。

C：不，我記得的和你一樣。但我得說當時應該計畫了更多場內社群活動，但這三年中有兩年都因為疫情和旅遊限制而不得不取消。我們公司裡有個夥伴，他也是個經理，後來他們認真的在規劃線上交流系列活動，不過我想這是在更後期的其他計畫裡了。因為這個計畫裡有這麼多來自不同領域的人才和專家……你實在很難什麼事都搬到線上做。所以這真的很令人遺憾，但我們也沒辦法改變。而且我想在第二期的計畫中我們甚至沒有所有人一起的會面機會，所以如果不

是計畫核心成員的話就沒有機會認識第二期計畫的其他藝術家。2021甚至更難有旅行和見面機會。

G：那我們很幸運。雖然只有一點點見面機會，但還行。

Y：期中審查過後，你們還會關注其他計劃的發展嗎？比如說有沒有例會或期末審查？

G：有的，每個工作中心都有面向內部人員的最終發表會。我們實際上不是只有一天發表ALMA計劃，而是在內部舉辦了一個小展覽，真的很好，因為那其實也是我在柏林最後幾天了。後來在一個月或一個多月後舉辦了這個計畫的最終展覽，所有人都來到柏林工作中心展出他們的計劃，對我們來說展覽在柏林是蠻幸運的。

C：作為技術專家，我覺得有件事也很有趣，你記得我們也有個部落格計畫嗎？像是要寫十篇部落格文章？

G：確實有，其實蠻好的，就像每個月都要回顧和分享我們的工作內容，也差不多是十篇文章，因為一個月要寫一篇。也就是說我們每個月都要交出一份報告……抱歉，可能因為這是我努力想忘掉的行政管理部分，因為報告實在太多了，就像他們真的每天問你需要花多少時間在計劃上一樣。

Y：你認為這些報告對計劃有幫助嗎？像

時程安排或工作進度，或者為了紀錄過程？

G：當然很有幫助……能有個助理幫我寫這些也很有幫助……因為當時根本沒時間親自完成所有事情。但確實，現在回顧的話會覺得這些報告是很有幫助的，只是老實說我要不是有助理幫忙，是無法完成所有事的。因為真的有太多行政業務了，有商業和資金管理角度的、還有那些報告、還要完成部落格文章，計劃也要持續推進，我們藝術家要自己做所有事的話就有點太多了。但其他人好像都照著他們期望的方式在管理計劃，我們只好付錢請了一個兼職助理來幫忙，一度還曾經有兩個助理。

Y：除了計劃報告，還有其他行政管理業務嗎？例如是否需要報告資金運用方式，或者是否有其他管理機關的科層規制需求？

G：當然有的，每張收據都要用正確方式拍照、簽名然後放在特定的地方，這還只是錢的部分而已。你還得每天填時間安排表格，表明為何而去、去哪裡、什麼時間和你做了什麼，也得寫上是誰和你一起進行這項工作。但我其實都到每月底才寫這些，因為他們月底會檢查，這樣簡單多了。平常就盡量記得這些工作細節，但我很擅長記這些就是了。想像一下歐盟補助案就像他們要把錢送給你，所以想知道一切你用這些錢做的事，以證明這筆資金的運用是合法合理的，這樣的金額對他們來說很多。對我們研發計劃來說不算多，但他們得證明這樣的補助金是正當的。舉個例子來說，我們現在正在申

請英國的補助案，他們就不太關心這部分，他們在乎的是在這之後你能帶來多少商業效益。對英國來說重要的是持續這計劃、成為新創然後繼續推進，這狀況就更強調藝術性了，他們只在乎要有好的成果，你能證明有善用他們的資金。所以這是我發現的差異，也許在台灣又不一樣？

Wei (W)：中心本位的問題一直存在，實際上這項研究對我來說就是想討論去中心化，權力歸屬和權力如何影響藝術發展，尤其對科技藝術場域。而你想問在台灣藝術家是否容易取得經費補助嗎？我覺得是看情況，相對而言我覺得這裡的補助款高得多，這也是相較你們的生活水平而言。

Y：也許我們可以用更明確的方式討論，補助款涵蓋了多少支出？例如材料和人事支出，或任何開銷？歐盟的補助款可以用在個人工資收入和旅費嗎？

G：基本上這取決於每個補助案的規定，Re-FREAM的規則裡已經分配了可以用於特定需求的金額。因此我們會知道有5K可以用於旅行，19,000可以用於個人工資收入，12,000材料費，這當中只有兩個特定的資金配額我覺得是有錯誤的。第一個是他們期望我們在柏林工作中心工作時能自付生活開銷，這很不公平，因為如果你本身不住柏林，要在這裡生活三個月的花費可不是開玩笑的，我覺得這樣的安排不合理，如果他們希望我們搬去某個地方住三個月，他們應該支付生活開銷。另一個是補助金分配，該怎

麼說呢，針對某些資產或資源類型的東西。基本上你可以買機器，假設我需要一台乙烯基切割機，我可以花錢買，但這個花費只合法支付補助案期間用這台機器的使用費。假設這台機器的價格是300歐元，我不能以補助款付全額，因為補助期只要結束我就得退還機器或用我自己的錢買下來。我不知道他們怎麼計算的，但這很愚蠢，所以到頭來沒有任何人買機器，很明顯用租的也行不通，我們不能租用任何東西。後來那項資金他們也意識到有點奇怪，我們就改以另一種方式運用，例如支付Google雲端空間、Vmail這類東西，再把錢用在其他地方。另外還有其他的項目，每月有250歐元能自由運用，這就蠻好的，我們也拿來用了。到計劃結束的時候我們只剩下大概200歐元的補助款餘額。因為即使你不用這些錢，你也不會拿到現金退款，所以你真的該用到最後一歐元才算完成，我們最後剩下大概200歐元。

Y：機器的部分跟台灣很像，我們也不能用補助款買機器，他們覺得那是私人資產。

C：也許我可以補充說明一下，這類型的歐盟補助案在提案時就必須詳細列舉應投注資金的材料。在行政機關的層面，它運作的方式就像藝術家們是承包商，一旦計劃規劃提交到歐盟，我們合作公司其實不知道是誰要來、他需要什麼，當然也不會知道該投資怎樣的設備。就我看來這也是某種系統上的失敗或問題，但原因就是如果是和不同計劃合作，事情的發展可能會完全不一樣。話說回來，Giulia，第二期計畫的Marloes買了

一台類似切割機的機器，是可行的。也許他們改變了規則，或她找到了可行的手段。

G：他們在第二期計畫時改變了很多規則，這也很公平，如果他們不從第一期計畫吸取教訓那就沒什麼意義了，至少他們讓藝術家的處境輕鬆一些。

C：當時這也是沒有好好傳達給第一期藝術家的資訊，但從我們跟歐盟計劃官員的會議中，我得知這整個計畫被稱之為科學、科技和藝術，而Re-FREAM是這個計畫的第一個大型計劃，就像實驗品，為未來其他計畫做準備。

G：這就合理了。

Y：所以他們確實聽取了建議？

C：我們真的從不順利的事中學習很多，其中大部分是行政管理工作上的，尤其這些文書工作、報告……真是難以相信。我很慶幸在像我們這樣的大型機構裡，有同事天天都在處理這些行政事務，如果是小型團隊或個人的話那還真是瘋狂，有太多事要做了。所以我們記錄了這些合作中觀察到的問題，回報給歐盟委員會，當然我不確定未來會不會真有什麼改變，但至少第二期計畫可以稍微改善一些。

G：我們曾有一位記者、藝術策展人，叫Katherine的女士，來採訪我們後做成報導，但我不認為他在報導中據實呈現了我和

其他人批判性的一面。當然大家對採訪誠實應對，但充滿批判性也不算是很好的公眾形象，給人的印象不太好。所以從我的角度來看，很多事在行政管理上是錯的，甚至是在柏林工作中心裡也是。並不是我覺得這些全然不可原諒……但某方面而言，因為這是第一期計畫也因為他們對執行方式還不太清楚，他們真不該那麼刻薄或對我們這些藝術家要求那麼多。他們完全像是來自主管機關行政單位的人，要求太多且非常嚴格，但同時他們所說的內容卻不是公開、誠實或是透明的。如果因為是第一期試辦我其實完全可以接受，我會想這就是你嘗試和測試的方式，但至少也該謙遜一點；例如不要那麼刻薄憤怒又咄咄逼人，不要老是說：『不，現在你必須把這個發給我、完成那個……』，這些事讓人很挫折，尤其因為補助款從沒即時發放，我們一直必須為了合作對象、即將展開的事預先考慮錢的問題，這就很不好玩了。如果他們想拿我們當試驗，至少該誠實且謙遜些，在很多其他事情上也該溫和一點，而他們也沒做到。這就是我最大的批評了，他們完全可以做到的。但我不是指 Fraunhofer，而是有些不太好的管理人員，當然也不僅僅是他們的錯，他們背後有更有權力的人。這是一連串的溝通不良和誤解，他們也有他們的壓力。但這其實到哪裡都會發生，就像在大學裡一樣，如果有個系所的行政管理部門運作不良，整個系所都無法良好發揮，這是一模一樣的情況。我不知道他們有沒有理解這些我們給的回饋，希望有，我也不知道。

Y:你認為這是因為在執行項目時藝術家面對主管機關沒有有效的溝通管道嗎？所以只能在事後回報，而不是當下持續和機構溝通。

G:但他們不會懂的。我們很幸運，我和 Christian 和整個團隊的合作都非常順利，所以我不想花太多精力在抱怨和生氣，雖然我確實生氣。但後來，尤其是最後兩個月，我根本沒時間跟他們抱怨，再後來我多花了整整一個月在處理行政程序。就讓我告訴你最後的款項好了……我們在八月底完成整個計畫，我八月底把所有收據交給他們，但偏偏接下來的兩個月他們不斷告訴我：『你必須再寄更多……你必須再寄更多……』某個程度上我無償工作了兩個月，最後在十月底，我們終於算是完成了所有科層規制的行政作業，但我直到 2021 年二月才收到補助款，這又是六個月後了，想當然爾我在那之前就非得用我自己的錢付款給其他人。幸運的是我是在德國法律的規則下領到這筆錢的，所以不用另外再繳稅，如果再早一點的話我就得繳稅了，所以某方面來說這筆款項遲到也還可以。但這就像是，想像一下 16,000 歐元款項在六個月後才發放，這可不是好事，尤其對總是沒什麼錢、款項也老是遲到、努力求生的藝術家而言，我雖然習慣了，但這真的一點都不好玩。

W:他們期望怎樣的成果？你需要提供什麼？他們想要的是計劃研發過程的文檔記錄嗎？

G:一個很美的樣品，一段很美的影像紀錄。他們希望有美麗的樣品能在展覽中展示，這是很公正的，但他們也沒帶我們去很多地方展出。以第二期計畫來說，我想他們的成果在幾個不同的展覽會上展出，但我們沒有。不過也沒關係，因為我們自己去了其他展覽會和我們想展示的地方。他們當時期望的是時尚的樣品，但在柏林工作中心的我們幾個人都不是時裝設計師，我們呈現的不是時裝產品而是穿戴式產品；以時尚的定義來看就是人們能穿戴、也因為需求而想穿戴的產品。我們的工作站比較是設計導向和使用者體驗導向的，所以和醫療保健或生活福祉比較相關。

我們根本不在乎有沒有光鮮亮麗的外表或適不適合走秀。儘管在我看來我們的成果都很令人驚嘆，也有很好的照片和影像紀錄，但如果要和其他工作站的成果相比……就例如說，瓦倫西亞工作站的成果也比較偏向材料研發和永續主題，很適切也實事求是，但那些在林茲的計劃就只是時尚產品，完全沒有任何背後的意義，那就只是為了走秀展示的服裝。但也許因為管理者和部分資金來自林茲，他們為了要多少符合當初推出這個計畫的期望，視我們的計劃為某種威脅，或沒有反應出他們所想要的東西。但錯不在我們，我們也能合理地提出質疑：『所以時尚對你而言是什麼？』我們所做的當然也是時尚，只是不是時裝秀服而已；對我個人而言，甚至 Christian 也是一樣，那可能是我們永遠不會做的東西，因為我們對只能光鮮亮麗走秀的東西沒有興趣，我的意思

是說它如果既光鮮亮麗又有實用性和能幫助人，那就合理多了。我覺得我們的計劃反映出我們身為柏林工作站藝術家的身份。

Y:除了資金上的支持，他們有為你們帶來正向連結或是其他機會嗎？

G:老實說沒有，他們有提議舉辦一些展覽，但我們得付錢，我覺得這還簡單；有些展覽要我們免費展出，對我來說這就不行了，通常都是收費展出而不是需要付費。但我通常有不錯的人際關係，我以前蠻吃得開的，所以就做我們自己想做的，這和 Re-FREAM 網絡沒什麼關係，但也許因為 Re-FREAM 的名氣或風光我們多少有得到些其他收穫，可能就是這個招牌有幫助吧。

Y:我想問一些有關國際藝術家身份的問題，就我所知你的計劃時常和女性主義或女性的生活相關。你會覺得要向有不同生命經歷或不同文化背景的人溝通這樣的主题很困難嗎？

G:現在因為社會上到處都有大型的女性主義和跨性別女性主義運動，這已經變得容易多了。現在要談論陰道分泌物並不困難，但也許陰道分泌物和流體電子裝置這組合還沒那麼普及，但我對它很快會被人們所接受持正面態度。即使是像我們這樣的計劃也有朝一日會更容易地被理解和接受，希望如此，但現在真的好多了。甚至在參加 Re-FREAM 之前都還有點困難，Re-FREAM 期間也不算容易，但現在真的是越來越簡單了。

G：舉個例子，當我們剛開始跟科學家們解釋陰道分泌物時，以設計師的角度來說沒有很好地被認同；相反的當男性科學家向科學受眾講述陰道分泌物，也會因為是男性而不被信任，但現在慢慢地我們都開始知道該如何措辭才能夠得到彼此受眾的信任。以舉辦工作坊來看，情況如何其實沒有太大程度取決於舉辦時間，我們最一開始是2019時在巴西舉辦工作坊，那邊我接觸到的社群當時已經對這議題有深刻覺察；但一年後我在西班牙再度舉辦工作坊，當地的認知還是有點落後。所以我覺得不是時間早晚的問題，當然時代在變，但文化還是有更多影響力。兩個月前我再次在羅馬舉辦了兩次Alma工作坊，現在我們剛改稱它為『誰是 Louisa』，Louisa 是未來我們可以宣傳 ALMA Future Flora（ALMA 未來植物群）的人造代稱。當時我們有兩個非常年輕的參與者，一個13歲另一個16歲，其他參與者大概是25到55歲之間，有個很大的跨度。但這兩位青少年，他們對很多事情的關注和理解程度非常高，也對分享心得很開放，我在他們的年紀還什麼都不知道。他們知道現場是一個女性組成的圈子，是受保護的空間，自己能夠交流意見和得到回饋。這讓我們大家都覺得對未來很有把握，不只是因為要被感知和認同更容易，更是因為這科技也許在某天會被更適切地運用，因為他們真的會想要了解。這雖然只是一個案例，但遇見這兩個女孩就像是命中註定一樣，他們的超年輕的。

Y：那麼你有在亞洲舉辦工作坊或工作的經歷嗎？

G：有的，我在亞洲舉辦了兩次工作坊，還有另一個工作經驗。這兩個工作坊分別在曼谷和檳城，在曼谷時有點難找人參與，沒有人願意來，但後來有大概四個人，有趣的是我們的對話裡談及了很多不同的靈，像是萬物皆有靈那樣，這很有趣，好像任何事都有因果牽動。這次曼谷的工作坊算是補助計劃的一部分，但這只是因為我恰巧在泰國，我並沒有拿 Re-FREAM 的錢去旅遊，這種事我絕對辦不到。實際上，我在一開始的時候飽受批評是因為我把時間花在工作坊上而不是和 Christian 一起待在實驗室。但很偶然地他們在兩年後打電話給我，希望我作為其他藝術家舉辦工作坊的顧問，真好笑。檳城的工作坊也是在 Re-FREAM 期間舉辦的，那是個非常精彩的經驗，我們的參與者有華裔馬來人、馬來人和印度馬來人，集結了各種文化、每個人都有不同的背景和故事，本來預計三個小時的工作坊最後持續了五個小時，討論相當熱烈，我無法阻止他們。我當時非常幸運的連絡上了當地類似女性暴力防治中心的機構，所以這個工作坊有他們幫我安排、也提供我們空間。後來在日本我拿了一個獎，這是經由 Ars Electronica 的推薦，我當時和他們已經一起獲得了另一個獎。而這也就在 Re-FREAM 那年，疫情爆發之前我在日本發表這項計劃，也展示 Future Flora，這經驗給我的感受很好。這是個私人的獎項以日圓頒發獎金，但在頒獎典禮上有不少來自政府機構的人，我

也邀請了義大利大使館的人員。這個在大阪的展覽經驗也包含了一場講座，人們很欣賞我們的計劃，但以上這些就是我的亞洲經驗了。我也很希望台灣人會欣賞我的計劃，我就把話先說了吧，我想在台灣找個博士學位的職缺……（一邊開心地打著括號手勢）

Y：最後，你認為怎樣的藝術組織會是進行創造性研究的理想環境呢？或者哪種環境能有好的社群協作成果？

G：從資金補助的角度來看，即使我剛剛有那麼多批評，我們從 Re-FREAM 得到的資源其實並不差，歐盟補助款能幫助到藝術家，當然我們很感激。但現在我們的重點是尋求更大的資金挹注，而歐盟補助款通常不會有更大的資金了，更何況現在 ALMA 已經是他們不會再投資一次的專題。因為現在的歐盟補助案尋求的是城市計劃，而我們不打算把 ALMA 定調在城市計劃裡，所以我們不會再拿歐盟補助了。而在像和 Fraunhofer 這樣的技術夥伴的合作條件方面，理想情況會是另一間像 Fraunhofer 這樣的公司，或再和 Fraunhofer 合作。其實我們還不知道歐洲還有哪些公司可以合作，是有那些做智能科技的公司，但這已經不是我們的重點了。老實說，有了 ALMA 計劃之後我們正在調整目標和使命，所以也還要看情況。我們正在一個做出諸多改變的月份裡，這其實不是我的本意，但我們正在重新規劃我們的需求。但是確實，理想的合作夥伴就是像當時的 Fraunhofer 那樣，非常開放而友善，這是最棒的。

Y：對於建立聯繫和與人合作，你覺得在政府主導的組織下和在自籌資金的組織下有什麼區別嗎？你喜歡怎樣的協作情境？

G：我覺得這得看情況，當然如果沒有 Re-FREAM 的話我們永遠不可能與 Fraunhofer 合作，因為我們沒有那麼多錢能付給他們，所以事實是，想要和大公司合作的話歐盟補助案是最好的，因為不管多少他們都付得出來。但如果是能自己挑選合作者的合作模式也很好……但我的話，我很幸運地直到現在總是能吸引到很好的人來到我的生命中。大多數時候，在 ALMA 計劃裡的合作對象總是依他們的需求不斷回來找我們，這真的很棒，我們跟 Fraunhofer 的 Rafael 還是一直保持著聯繫，也一直跟 Christian 更新近況，Max 和 Robin 也許少了一些，因為我們現在的主軸不是產品設計和永續性。但我們和其他的合作者都還是在一個圈子內，如果我們需要幫助，他們就是現在能找到最好的人選。可以的話我們會一直回去找這些人，如果我們有錢的話……而實際上現在沒有，所以還是得看情況。

W：我想你所說的主要是這個計劃的內部結構和管理部分，這很有趣。這項研究的目的是找出未來是否有可能新創一個全球性的平台。這就是為什麼我們提問比如資金來源、機構和藝術家之間的關係、資金來源和藝術家之間的權力情況是什麼？就像探討藝術家或設計師是為權力中心服務，還是權力中心在幫助藝術家？對我們來說重要的是如何形塑藝術和科技合作的產業未來和更好

的關係架構。舉例來說，產出成果是很大的議題，通常機構對產出有很高的期望。對我來說，這有點像藝術家和設計師在為機構服務，而不是機構在幫助藝術家……但也不一定要是誰在幫助誰，關鍵是這個產業最終對文化有沒有幫助，那才能定義這是好產業或壞產業。另外我個人不喜歡國族性的概念，所以我在想當我們在談論資金來源，問題癥結就在權力落在哪裡……

G：通常權力在機構手中，但我想有意思的地方會是藝術家對他們想生產或作為產出的東西有多少自由。而也許當時他們想要的東西對我們來說是很好的，也就是生產一個能實證這幾個月研究的樣品。但是，是的，在這個情況下和多數的情況下，權力都因為給錢的那方覺得他們有所付出所以擁有權力，但我同意藝術家對他們想要有怎樣的產出該有更多自由。希望有能如此的情況……但直到現在我從未見過願意給予這種自由的計劃，他們通常想要有適合他們展出的成果作為回報，以顯示這筆錢確實對某些事情有幫助。

W：我現在正和 Marc Dusseiller 在共同申請一個瑞士的計劃，但如果我將提案的目標具體化或優化，他總是不太喜歡，他希望我能保持開放和只寫下動機，剩下的留給研究過程。

G：因為大多時候他們想表達意見，就像你剛剛說的。大多時候機構或合作夥伴會希望能發揮影響力，但我得說這不是我們的情

況。但就是這樣，多數時候最好不要有太多敘述，尤其是像你來自台灣要申請瑞士的提案，當你說想回到亞洲做事情時他們就不會給你錢了，因為他們希望能越本地化越好。所以對於要被他們接受來說，能越概括、越根本性會更好。然後你再找到能執行的手段，讓你的計畫在瑞士和你想要的地方都能發生，應用同樣的方法做同樣的事。但是確實是的，多數時候你就是得取悅他們，我猜這是遊戲規則的一部分。

Yiyu: How did you meet each other in Re-FREAM, and how did the project work?

Giulia: So Christian was my mentor from the technology side, especially to develop the sensor that we wanted to use for ALMA. ALMA is a project that is trying to empower female health, intimate health, by monitoring their vaginal fluids and trying to prevent early vaginal infection. So with the support of where Christian works, we wanted to develop a sensor based on textile which could monitor PH. But we met physically in July 2020 when the lockdown was released and I was able to travel to Berlin and to work together.

Y: You mentioned last time that you guys meet physically, like for two or three months?

G: Yes. We met on July 20. Until August or September. I was in Berlin, working.

Y: Was that your original plan for working on that project or because that is the rule of Re-FREAM that you have decided on?

G: Yes, the rule of Re-FREAM is you have three months to work together with the company. So the full funding was nine months, where three was with your partner supporter, and so mine was in the Berlin hub. But because of the pandemic, they extended our funding for eleven months. Therefore, as soon as they released the lockdown, I was able to travel to Berlin and to do July and August together. But that was my choice. Maybe other people, they did it before the lockdown because we started the funding in October 2019. So some people did the partnership already at the beginning and my decision was to go around April, but then the lock down happened, so it was postponed to July and August. Which was super good anyway, because we had more material collected. And then it was really just like fast prototyping. Very fast, I would say, to really reach like a prototype that was able to work on a lab setup.

Y: Do you think there's anything you would have changed in the schedule arrangement? Like to have more time in house working with him, or maybe you think the schedule that they set up for you was perfect?

G: No, there was nothing perfect. As I be-

lieve probably most European funding was not. So it's not too much limited to the Re-FREAM project, even though they also had some issues inside their funding because it was the first round. So we were a bit of the guinea pig to test, which is okay, plus there was pandemic. But now of course, more time would have been nice. We did only two months instead of three months maybe, or even more would have been nice. But honestly, it doesn't mean that maybe if we had more time we would have done more testing. The reality is that because we had only two months, we were very efficient to do it properly.

Y: During other working periods, did you contact each other? Like through the Internet or maybe do you discuss things together beforehand before you meet him?

G: Yeah. We discovered what we developed then physically, just when I was there, because I was able to understand which machine they were able to properly support what we needed. We had a first pre-plan, but everything was kind of like a running wheel as soon as we were together in Berlin.

Y: So actually working physically together was much more effective. Also for your part, when you are developing your project by yourself, which kind of research did you do?



Or which kind of preparation you do before you arrive in Berlin?

G: So the best part of it is that luckily I was never alone. The thing is that I'm super lucky because every time I work with the team, the team is all ready...we are four co-founders and then during Re-FREAM we managed to be in ten people at some point. So the research was done all the time between me and the other three co-founders; a material scientist, Tommaso, Ryo, an engineer in Nanotechnology, and Isabel is a medical anthropologist, and with women. So we did many workshops before I arrived in Berlin, which helped us to validate certain design suggestions we had or to validate certain behavior that we wanted to do with the sensor where to put the sensor. It's really helped us, those workshops with women, to understand what we wanted, then to develop in the technology. I was very lucky, and then of course being physically helped a lot because we were going faster. But I admit that the communication with Christian and the Fraunhofer team was always very good. So I imagine that if somebody wanted to develop a simple part of electronics and they were not able to be there, they could have done it as well. But of course being there was much easier because you were just at the machine, and when somebody was free, you were able to grab him and do things, or learn to use the machine alone by myself. So

it was much more efficient.

Y: Was joining Re-FREAM the original idea when you designed this project? Is this project designed for Re-FREAM? Or was it a good opportunity?\_\_

G: We needed money and I already had a few grants with the European Horizons in 2020 so I knew that our topics were following the right wave... So we just tried. But we didn't probably understand very well what they wanted, they were never probably too clear... I'm not saying from the collaboration with Fraunhofer but from the beginning of everything in general. And I also think they didn't know what they wanted. So I think everything depended on the type of artists they had in total and what they wanted to achieve at the end to show off as well. They are good for companies that are in partnership to get money and to open up their opportunities in application. But especially for the European funding to show that there are good projects around fashion, tech or .... So there is a win-win for everyone... that you need to achieve at certain points. But it was very good for us, because it helped us to put the first prototype in action.

Y: To join Re-FREAM, does the funding of their organization influence the project that you are working on?

G: They usually do, but it depends on who you have in front. With me it was difficult to get influenced from others outside our hub in Berlin. But usually they can influence. In our way, I think it didn't influence too much because it was more the technology that led to the prototype. So we were using an embroidery machine to develop the old sensor and part of the electronics part of electronics were coming from Seattle. So everything we are working on influenced the prototype rather than what the organization wanted. But it could happen sometimes. Not our case, I think. Right, Chris?

C : There was also a huge diversity in the program from the technology partners. Some partners only had a specific technology they were offering to the artist, and I think we were always very open and like application driven to select. So I think there was nothing like we really tried to influence the demonstrator. Actually this concept from Julia and the whole ALMA team made us trust in trying completely something new like this functionalization of fibers, we never tried because this is something that you take the conductor thread and you go in the chemistry lab and then you apply some seam conductor layers on the thread to create this flexible texture sensor. I mean, this is like not our usual work but it was very interesting and luckily nothing had blown up or exploded.

G : Yeah, and that was actually the nicest part as well because our sensor was supposed to then from Fraunhofer to go to Cambridge to be coated to have this chemical process. But because in Cambridge Tommaso the scientists had the lab closed, locked down completely, we had to do it in Fraunhofer but luckily Fraunhofer is so huge with infinite departments. Just upstairs we had the chemistry department where we were able to just do the coating by our own. So we had a guy that was helping us, it was mainly me and the guy with the supervision of Christian to make sure that everything works. And then it works, very good.

Y: Does Re-FREAM have a set plan that you only get a certain kind of help from the collaborating department or you have all the lab accessible and everyone accessible if you need?

G : No, it depends on the partners. So I think you get only what Re-FREAM signed with them. We were lucky that in front of us we were quite free. We also had a consultation with the department of the antenna, people to understand which antenna was working best. The team itself in front of her was quite big, I mean I felt because we were collaborating with Christian, with Max, with Raphael, with Paulina, with Ziki. So five people for sure were on ALMA all the time

helping. And then there was Tobias from chemistry and then Marko, an Italian guy who came for the antenna. I remember all the names. So it was quiet all the time, very much influenced. But it's really subjective. It depends because I remember that some people that were collaborating in Valencia with I-tex had only a specific machine that they could use early in a specific time. Just a bit of luck, probably, as well.

Y: Let's talk about the referendum community. Do you know other artists that joined this program? Or many technicians and experts like Christian?

138 G: I probably know now, everyone and some of them I knew already, especially the people from the hub Berlin actually knew all of them already. And then I met other people with some of them I'm still in touch with. Yes, I know them, I guess.

Y: And is that part of the platform offered or is that more like spontaneous connection?

G: The platform should have offered the connection, but no, it was totally spontaneous because they didn't offer it. From my point of view, they could have offered much more exchange. They just expected that maybe at the midterm, which happened in the beginning of January, we were supposed to already know

what the others were doing or maybe discovering in that moment. But of course it would have been much nicer if we could have talked before, even exchange what was happening from the technical point of view. But then the question comes up "what is fashion"? I think we then achieve a certain level of equilibrium in understanding. But the beginning was a bit of finger pointing, being like not even the mentor but much more like the teacher. So I don't know, the midterm was weird. It could have been, from my point of view, prepared much better from a community point of view for what we're going to share and get. So it was a bit controversial for some part, but maybe you Christian you remember it in a different way.

C: No, I also remember it like you do. But I have to say I think there were also more community activities planned on site but like two out of these three years there were pandemic and travel restrictions. A lot of things got canceled and we had one partner who was also manager, they were really creating an online series for exchange. But I think this was maybe later in another project. Because you have this project with so much talent and experts from different fields...that you cannot do everything online. So that was really like a pity, but we cannot change it. And I think in a second call we had no personal meeting with everyone all together. So I have never met the

artists from the second call. If we were not like in the heart of it. 2021 was even more difficult to travel and meet.

G: Then we were lucky. Little meetings, but okay.

Y: After the midterm, do you still follow the other projects? Like, is there a regular meeting or there's like a midterm and the final presentation?

G: Yeah, there was a final internal meeting for every hub. I mean, we had it actually not only ALMA one day because I was in Berlin and it was the last day that I was there. So we kind of did a small exhibition internally, which was very nice, and then we did the final exhibition one month or more months later.

Altogether, every hub came to Berlin, luckily for us, and we exhibited there.

C: I think, which was interesting for me as a Technologist, we also had a blog project. Do you remember, was it like ten blog posts you had to write?

G: That's true, that's was nice because it was like recapping like every month what we were doing and sharing it somehow. So yeah, at the end probably they were ten because it was one per month. So every month we had a report to give and then... sorry, maybe this is

the administration part I try to forget because it was really a lot... like they were really asking us how many times do you need per day.

Y: Do you think that's helpful for your project, the reports? Like for schedule or for the progress or maybe it's just for your procedure?

G: Sure, it is helpful. It was also helpful to have an assistant that could write it... because you didn't have all the time to do everything. But yeah, looking back, it was helpful, but honestly, without an assistant, I couldn't have done everything. At one point, we had two assistants. Because it was a lot of administration from business, from a money keeping point of view, and then those reports, the blog posts and continuing with the project. So it was a bit too much to do from the artist himself, but then everyone was organizing their project as they wanted, so we were paying an assistant working part time with us.

Y: Besides the report of the project, do you also have other procedures? Like, do you need to report how you use the funding or do you need to give other bureaucratic regulations for the organization?

G: Every type of receipt that you receive, you have to properly photograph it, sign it and put it in a specific place. So that was the

money. Then you had the time sheet that you had to fill up every day with why, where, when and what you did. Also for the people working with you... but I was doing every end of the month. It was easier because they were checking every end of the month, so I was just trying to remember, but I'm good at remembering those things.

Imagine that this is European funding, like they have money which they give away and they want to know everything, what you are doing with it, in order to justify the amount of money they give you, which for them is a lot. For us it's nothing, but they want to be able to justify. So, for example, now we are trying to have UK money. They don't care too much about this part. But then they care, for example, a lot about the business you're bringing after. So for the UK, for example, it's much more important that after you continue and you are a startup and you push it, in this case it is more artistic and they just want a good outcome and you use their money very well and prove it. So this is the difference that I find, maybe it's different in Taiwan.

Y: How much does the funding cover? Like all the material or human resources or maybe anything... In European funding, can you use it for your personal salary or for your travel spending?

G: It depends on each European funding. So the Re-FREAM one they allocated already the amount of money you could use for specific needs. So you had 5K for travel, 19K for your personal salary. 12K for the materials, there was just one specific money allocation, which I think they made a mistake, from my point of view. Actually two. So one, they expected that we were paying our own living in the place of the hub, which was not fair because three months, especially in Berlin, for example, was not a joke if you were not living in Berlin. So this was a mistake for me. They should have covered it if they want us to go to the place for three months. And then the second one was money allocation, which was about how it was called... It was like a resource, kind of, basically you could buy a machine. Let's say I needed a vinyl cutting machine. I could buy it. But then the money, I could justify the money only until the funding. So let's say the machine cost €300. I couldn't pay totally with the funding because then when the funding is over, either I return the machine or I pay it with my money. I don't know with which calculation, which was quite stupid. So nobody bought any machine, because it was clear that you couldn't rent it. I mean, we couldn't rent anything. So that money then they understood that it was a bit weird. So we use them in another way, for example, to pay for Google storage, the mail, we pay for those types of things and then we use

them for other stuff. And then there was other money, €250 per month that was kind of free of justification, which was nice. So we took them and we used them because we used everything, actually. So we kind of left only probably €200 that we didn't use. Because also, the other thing is that if you don't use all of them, you don't get them for free. So you should really use until the last euro in order to say I'm done, we probably left €200 unused. So for the machine part, I think that very similar to Taiwan, we also can't use funding to buy machines, like personal belongings. They think that's personal belongings.

C: I think maybe I can add here that usually those kinds of funded projects for the European Union you have to specify invest material with a project proposal. And on the administrative level, it worked, like this, that artists were kind of subcontractors. So when the project proposal was submitted to the European Union, we didn't know who's coming and what they needed. So nobody thought about investing and I think this is like I would say it's also a failure or problem, but I think that's the reason, because again, if we work with other programs, it might be completely different. But on the other side, Giulia, in the second call, Marloes, she bought a machine, like a cutting machine, was no problem. Maybe they changed it or she found the trick.

G: They probably changed it. They changed many things in the second call, which is fair. Because if they don't learn from the first, then it doesn't make sense. At least they made it easier for the artist.

C: That was also a problem. It wasn't really communicated to the artist of the first call. But we knew from the meeting with the European Project officer, this program is called Science, Technology and Arts, that Re-FREAM was the first large project for them and it was like a test balloon for further projects in the future.

G: Yeah, it makes sense.

Y: So they do take advice from you guys?

C: So we really learned a lot of things which are not going well. I would say most of that was administrative, especially like this paperwork, the reporting... it's incredible. And I'm happy in a big institute like we are working, we have colleagues who are doing this 24/7. But as a small team or as an individual, it's crazy, a lot of work. So we noted down and we also gave feedback to the European Commission and I'm not sure if they would change something in the future but at least we could improve something for the second call.

W: Okay, this is the first call.

G: Yeah. From my point of view, we had a journalist and artist curator, Katherine, who came to us to do an interview with us and she wrote a report. But I don't really think she actually put the critical part of me and the other people in that report. Because, of course, they were very honest, but also you don't really have a very nice public figure being critical. You don't have a very good profile. So from my point of view, many things were wrong in administration, even in the hub, which not all of them I cannot forgive... but somehow, because it was the first round and because they didn't know too much, they shouldn't have been so mean or so, like, demanding to us artists.

W: To direct?

G: No, they were just like completely from the administration. They were just demanding too much and very strict. But at the same time, they were never open, honest and transparent in what they said, which, if we take it because it's the first round, I'm totally fine. I know that this is your way to try and to test, but then be also a bit more humble, like, don't be so mean and so angry and aggressive and like, "no, now you have to send me this done that..."

That was very frustrating, especially because the money never came in time. So we always had to anticipate money to our collaborators, to things happening and that was not cool. So if you are testing us, at least be honest and humble, really, like gentle in many other things, which they weren't. That was also my big criticism, which probably they could have. But it's not talking about Fraunhofer, it's that they have managers that were not good, which was also not only their fault because there was a bigger person behind. It was just a chain of miscommunication, misunderstanding, pressure that they also had. But this happened everywhere. It's like in university. If you have a department where the administration is not working, the department will not function well. So this was exactly the same. So I don't know if they got it, this kind of feedback that we gave. I hope so. I don't know.

Y: So you think that they didn't have a very efficient communication with artists when you were still doing the project. You can only report after, not in communication with the organization all the time.

G: But they wouldn't get it. Because we were lucky that our collaboration with Christian and the team was so good. I didn't want to spend too much energy complaining and being angry, even though I did. But then at the end, especially the last two months, I didn't

have time to complain with them. But then I had another month just for administration, and just to let you know about my last money... So we finished the project at the end of August. I delivered all the receipts to them at the end of August, but then by chance, for two months, "You have to send more... You have to send more.. So for two months I worked for free in a way, and then at the end of October, we kind of finished the whole bureaucratic issues. I received the money in February 2021, so still six months later, where of course I had to pay people before with my money. Luckily, I actually received the money when I was under the German law so then they were for free. I didn't have to tax them, as before I had to tax them, so from one way that they arrived late, was okay for once. But it was like imagining €16,000 that arrived six months later. That's not nice. Especially when you're an artist surviving with zero money and always getting late money. So I got used to it, but it's not cool at all.

W: What do they expect? What do they require you to give? Do they just expect you to give the documentation for the process?

G: A beautiful prototype, a beautiful video. They wanted a beautiful prototype to show off in the exhibition, which is totally fair, but they didn't bring us to many places. For the second round I think they brought them

to different fairs. To us, no. Which is fine, because we went alone to different fairs or to what we wanted to go or to do. But of course they wanted the fashion prototype, which because none of us in the hub Berlin was a fashion designer, we didn't deliver a fashion product, but a wearable product. Which in the fashion meaning it means something that people can wear and they want to wear because of their needs. So our hub was much more design driven and UX design driven. So it was much more also healthcare related or well being. So therefore we didn't care at all that it was the Bling Bling situation or the catwalk situation. Even though I think all our results were amazing. Even the picture we did, the video we did. But if you compare with the other hubs. For example, the hub in Valencia probably also was a bit more material, sustainable. Proper...like grounded. But the ones in Linz were just fashion. There was no meaning behind it. Nothing. Especially two projects from my point of view. Because now I don't remember the third. It was just purely a catwalk. But because the people organizers were mainly, and the money part was coming from Linz in order to kind of achieve what they may be expected like when they launched the call. They felt that our project was a threat or was just not responding to what they wanted. But it was not our fault. I mean, it was very reasonable also for us to ask "what is fashion for you?". Because of

course it is fashion what we are making, it's just not a catwalk piece. Which me personally, and probably even Christian, will never do. Because we don't care to have just something that goes in the catwalk with bling bling, like if it does the bling bling, but it's helpful and useful, that makes much more sense. So I think it just respected what we are as artists from the Hub in Berlin.

Y: Outside of financial support, do they give you some other positive connection? Or do they give you some other possibilities?

G: No, honestly, they proposed some exhibition to do, but you had to pay, I found it easier. Or you had to do it for free, which I found it really no, usually we get paid, not I have to pay to exhibit. But in my case I used to have a good network. I used to be in a good round, so we were doing it on our own. It was not too much of a Re-FREAM network, but through the Re-FREAM fame or scene we got something else. So it's just the title, maybe that helped.

Y: And now I want to ask you some questions about being an international artist. As far as I know that you do a lot of projects based on feminism or based on female life. Do you find it difficult to get along with people who have maybe a different life experience or maybe with different cultural backgrounds?

G: Yeah, that is becoming more easy recently because there is a huge movement of feminism and trans-feminism in the society, a bit everywhere. So it's becoming much easier to talk about vaginal fluids recently. Maybe just the combination of vaginal fluid and fluid electronics is not there yet, but I'm pretty positive that it's going to be there soon. So even a project like ours can become much easier to be understood and to be used one day, hopefully. So now it's much better. Maybe even before the Re-FREAM was a bit more difficult. During Re-FREAM was not easy, but now it's getting more and more easy.

Y: Can you talk about the experience, maybe some examples like the differences from before and now? Or maybe examples when you are doing workshops.

G: For example, when we just started talking about vaginal fluid in front of scientists and from a designer point of view was not very well perceived. Or the opposite, when the guys scientists talk to a scientist audience about vaginal fluid, nobody trusts them, because they are men. And now slowly they got the language. The right language to get the trust, and I also got the right language to get the trust. With the workshop situation, it honestly doesn't depend too much from the time, because we started to do them in 2019

in Brazil. And there, like the community I got was already super aware. When I did it one year later, for example, Spain was still a bit behind. So it doesn't depend too much from the time, even though of course time is changing, but much more by the culture. And just two months ago I did it in Rome. I did two workshops again of ALMA which now we just changed the name and it's becoming "who is Louisa" because Louisa is becoming more the artifact that one day we can use ALMA Future Flora. And we had two very young participants, one 13 years old and one 16, with the other participants that were from 25 until 55. So there was a huge span. But the two teenagers, they were so much more aware of many things, which at their age, I didn't know anything about. And much more is also open to share. They understood that it was a circle of women as a protected space. They understood that they could exchange because they were getting the feedback or whatever. So it made us all think that we are in good hands for the future. Not only that it is becoming much more easy to be perceived, but also the technology maybe one day can be used properly, because they want to know. But it was a case, it was probably a destiny case that I got these two girls. They were super young, because we thought that they were like 17, and then at the end of the 3 hours we asked them, "By the way, how old are you?". And one girl said "I'm 13.". We were shocked,

all of us.

Y: Do you have any experience holding workshops in Asia or working in Asia?

G: Yes. I did two workshops in Asia and then another experience. So the two workshops in Asia, one was in Bangkok and one was in Penang. The one in Bangkok was a bit difficult to find people. Very difficult. Nobody wanted to come. But then I found three people that came, four at some point. And the interesting part was that many spirits were part of the conversation. Many spirits like spirits for any type of thing. So it was interesting, that everything was influencing.

W: Are these workshops part of the grant?

G: I made it part of the grant because by chance I was in Thailand. So yes, it became part of the grant.

W: But this is your own decision.

G: Yeah, I didn't use any money to travel in Thailand with the money from Re-FREAM. Absolutely, I couldn't. Actually at the beginning I got criticized because I spent my time doing workshops rather than being in the lab with Christian. Then by chance two years later they called me to give a consultant on the workshop idea to the other artists. It was very

funny. Right. And also the Penang one was during the Re-FREAM, and in Penang was an amazing experience, because we got all the cultures together. We had Chinese Malay, Malay and Indian Malay and everyone with different backgrounds, different stories and the workshop instead of 3 hours, lasted 5 hours. So completely intense, I couldn't stop them. Like very very intense. But again, I was super lucky because I contacted a center for women's violence. So they kind of created a set up. They gave us the space. And then in Japan I won a prize, do you remember? Actually the year of Re-FREAM... I got a prize in Japan after I met them, before Pandemic and then I talked about my project. I exhibited Future Flora a lot and the perception was quite good. By chance, like in Osaka people were appreciating. I was exhibiting and I had a lecture there, people were appreciating. But this is my only Asian thing. And now I hope that Taiwan will appreciate it a lot. Just to say, I'm searching for a PhD in Taiwan... just to open and close the bracket. (With a bracket gesture)

W: You just said that you were connected with the governmental department in Japan? Something like that?

G: No, but then I made a prize for them. It's a prize. I got a prize because I was proposed as an artist from Ars Electronica because I already won a prize with them. Be-

fore I went there Ars Electronica proposed my name and then they picked me. So I won it.

W: It's not directly connected with their governmental department.

G: No, but then the price was private. So then it was a private company by chance giving us a cash price in Japanese currency. Very funny. But at the exhibition at the award ceremony, there were many people who came from the governmental institution. I also invited people from the Italian embassy.

So then it was quite a funny little situation, because I was representing Italy, with this project, in Japan. Which makes a very good point.

Is it also about representation in Japan? You bring some other Italians there?

G: No, I did it by myself, it's just me being patriotic in Japan.

Y: Which kind of artistic organization do you feel like is an ideal situation for you to do creative research or which kind of environment can lead to a very good collaborative community outcome?

G: I think from a funding point of view, what we had in Re-FREAM was not too bad beside what we said to all the critics. So of

course European funding that can help us is always appreciated for artists. But now the point is that we are searching for a bigger amount, and European funding they don't really give a bigger amount. And plus now they don't really give things that it's close to the topic of ALMA. So now we are not taking European funding because they are searching for urban projects. We don't do urban projects with ALMA. So that's it, we are not taking them.

And in terms of collaboration with technical partnership like Fraunhofer, ideally another Fraunhofer or Fraunhofer again. Because in Europe we still don't know with who we can collaborate, there are companies that do smart tech stuff, but that's not the point. Honestly, now with ALMA, we are also changing our goals and mission. So it depends. We are really in a month of changing many things, actually not my intention. We are reconstructing what we need. But yeah, ideally partners like Fraunhofer at the time, which was very open and very kind, that would be amazing.

Y: For connecting with people and collaborating with people, do you think there's any difference between being under a governmental organization and being under a self funding organization? Do you have a preferred situation for you when you meet

other people to collaborate? Like with a spontaneous opportunity or you just maybe meet someone as a friend and then you know each other's projects, and you want to help each other?

G: I mean, it depends. But of course, we were never able to collaborate with Fraunhofer if there wasn't Re-FREAM, because we didn't have the money to pay them. So the reality is that to collaborate with a big company, European funding is the best because they have the money to pay them as much as they want. But the type of collaborators is also very good, with whom we can pick our own. But I...recently, until now, in my life, always lucky that the people that I attract are very good. So most of the time, the collaborators in ALMA keep on coming back, depending on the need, which is amazing. So we're still in touch with Rafael from the Fraunhofer team, with Christian, we update him all the time, Max and Robin a bit less, but because we're not really focusing on the product design and the sustainability at the moment. But other collaborators are always in a loop because if we need help, we know that they are the best for now. So we go back to them, if we can. And if we have money, which we don't have now. So, it depends.

W: I think mostly what you were talking about is the inner structure and administra-



tion part of this program, which is interesting. Also I would like to ask...because the purpose of this research is to find out if it is possible to innovate a platform in the future, which is global.

G: Usually the power is in the institution but I think what is interesting is how much freedom the artist has in what they want to produce, or as an output. And probably they wanted something that for us was very good, to produce a prototype that can validate all these months of research. But yes, the power was in the situation and it's like this most of the time because they give the money and they feel they have the power. But I agree that there should be a bit more freedom on the artist itself, in what they want to produce. So hopefully, it can be in other things... but until now I never saw anything that would giving you this freedom. They usually want back something that can be good for them to show, to show that this money really was helpful for something.

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數據不是信息，信息  
不是智慧，智慧不是  
實踐。

Jonathan Minchin

訪談主持：施惟捷

2022.11.22

台北 Fablab Taipei·面訪



Jonathan Minchin

Interview host: Shih Wei Chieh

2022.11.22

Fablab Taipei, in-person

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Data is not information,  
information is not  
wisdom, and wisdom is  
not practice.

Q：你能告訴我們關於ROMI計劃的情況，以及你正在用數位工具形成什麼樣的網絡？

A：ROMI是一個微型農場機器人計劃，是歐洲資助計劃的一部分，實際上由位於加泰羅尼亞的高級建築研究所（IAAC）領導，還有其他合作夥伴，如索尼電腦科學實驗室、法國國家植物科學研究所（Inria），以及柏林洪堡大學。還有其他小型的農場和行政合作夥伴，以及一種非常專門的植物生物學，叫做法國國家科學研究中心（CNRS）。因此，我們所有的機構都聚在一起，撰寫了一個計劃，然後由歐洲委員會資助。因此，我參與了這個計劃的撰寫和資助申請，以資助與巴塞羅那 Fablab 相關的 Green Fablab，以及巴塞羅那的所有其他 Fablab。但它位於 Valldaura 校園，這是位於巴塞羅那市區以外山丘上的一個地方。因此，在很多方面，該計劃是為了與非常小型的農場合作而建立的，我們在瓦爾多拉有一個非常小型的農場。因此，我們撰寫了該計劃，基本上是為了資助農場，並圍繞我們在那裡的存在來創建計劃。因此，在某種程度上，社區就是我們自己，因為我住在瓦爾多拉並在那裡工作，我協調該校園的時間長達六年，因此，在瓦爾多拉校園內，我們創建了ROMI計劃，其中包括蜂箱、其他教授設計、生物學、農業生態學、永續農業、木工和林業課程，並只是去到那個140公頃的地方，並繪製它，以便它真的試圖連接生物學、生態學、農業學，按照這個順序，最後到材料和數位製造。因此，這就是我們作為

一個研究人員和社群所要做的事情的本質。

Q：你一開始是如何把這些人聚集在一起的？

A：我認為我們有共同的理念，因此是否有生物學家、工程師、藝術家或養蜂人在團隊裡並不是重點，我們都有一個共同的想法，就是盡可能實現可持續發展，這是一個古老但長青不衰的術語，仍在為實現可持續發展而努力，這意味著真正關注農村環境中的自給自足，並與場地的背景密切聯繫，在物質和營養的循環中工作。因此，試圖形成設計方式，這些設計方式實際上是系統性的，而不是產品導向的，你不是設計產品，而是設計系統。作為一個創意人、生物學家或工程師，你的介入應該在某種程度上改善生態系統、棲息地、你自己或你的社區的健康，或同時改善這三個方面，這是推動概念，然後計劃就從中誕生，比如使用DIY易於組裝的模塊化機器人來支持農業環境中的簡單重複性任務，同時也可以實現更複雜的農業，這就是目標，無論我們是否實現了這個目標還有待觀察，但我們的想法是使用可獲得的工具，電腦運算的力量來支持複雜的系統。

Q：既然是一個巨大的計劃，請問在與其他機構合作的結構是怎樣的？其中是否有階級制度存在？

A：是的，那是一個非常有趣，但某些方面也很困難的問題，因為IAAC本身在加

泰隆尼亞有些方面是相當無政府主義的，因此許多人基本上會做他們想做的事情，所以這是一個非常自由的環境，通常這些計劃是從這個基礎上演化和出現的。尤其對我來說，這個例子是當我遇到合成生物學家，一個像設計師一樣思考的人，坐在一個工程師旁邊，我作為一個機械師，計劃就是通過對話而出現的。這非常好，但同時也存在一種階級制度，有些人會將因這些工作而取得績效，並將其用於為整個機構謀利，或將這些人標記為某種特定的東西，但通常這些人只是正在進行的計劃的實習生，然後他們被標記為另外一種東西，但這也賦予了這些計劃一些額外的力量和有時擴大計劃或觸及更多群眾的能力。因此，這裡有存在著基於無政府主義的研究人員和藝術家的層次，但同時也存在像是品牌宣傳的階級制度，這讓我不太高興，在機構裡，不同的部門有自己的溝通方式。

Q：你能簡單地談談在你的計劃裡，一個科技研究計劃該怎麼和當地社區合作嗎？

A：非常好的問題，實際上我之前講的是這些計劃的地方，社區，以及這些計劃產生的地方，但計劃本身是最有趣的。ROMI是一個為期四年半的研究計劃，實際上歐洲委員會並沒有要求我們與社區接觸，因為我們必須在農場建立這些東西，所以我們就是社區，但現在我們已經開發了工具，開始與不同的人合作。因此，在數位製造中，你可以在線分享文件，你可以與人們遠程連接，特別是當他們分享相同的工具時，你可以真正

開始定制和改變關於你所做的文件的分享，所以這些東西是開源的，我們把一切都設計成可以共享的方式，在網站上，在平台上--有學習的方法，有線上的課程，我們教人們，這是開放的課程，很快就會有一個論壇，這樣人們就可以用自己的方式自己互動。但我們的想法是，他們應該被授權創建他們想要的東西，並對其進行定制，如果以我現在住的地方為例，我在加泰羅尼亞南部的 Benefayette 的一個村莊里和農民一起建造一些這樣的工具，我在那裡有一個十公頃的農場，還有一個實驗室來做研究和有趣的事情，同樣的概念，但那些農民對新方式不太能接受，首先是他們使用的工具、機器和工藝都非常依賴於大型重型拖拉機，以柴油為動力，而我們提出的是非常輕的、小的、但非常複雜的工具，所以在技術轉讓方面有一個轉變，他們不習慣這樣。但同時他們又想要這些工具，因為他們看到了農業中發生的問題，但這也是第二個方面，就是有一個代溝，在整個西班牙，人們正在離開他們的農場，他們正在賣掉它們，放棄它們，村莊正在萎縮，而且往往年輕一代正在離開，他們不會再回來。因此，農村的萎縮是與農業的問題聯繫在一起的，但是年輕人對機器人技術、計算機、Arduino 和新的農業方式感興趣，所以他們是感興趣的人，這就是為什麼我們創建了這個機器人系統，不是作為一個解決方案，而是作為可以定制和改變的東西。當我們開始與新一代的年輕農民合作時，他們看到了我們不知道的東西，但我們可以幫助他們促進他們自己的想法，因此，這是不斷實驗與改進的過

程，我們都在一起學習，因為每個農場都是不同的，每個人都是不同的。

Q：老一輩的人如何向新一輩人學習，或者我們如何相互學習？除了數位工具的使用，在這些交換中如何創造平等地位？

A：「去做就對了」，根據我的經驗，這真正意味著做就對了，這就是實踐，所以你可以有數據，可以有信息，可以有技術，可以有智慧，但實際上這些都不是重點，只有實踐，是做，與農民一起到農場去，這就是一切，它是經驗，所以智慧不是實踐，我們需要去做。在不同的環境中工作了很多很多年之後，我並不試圖傳授什麼，我只是試圖去做，這就是在實踐中學習。數據不是信息，信息不是智慧，而智慧不是實踐，你必須去做。因此，在瓦爾達烏拉工作的許多年裡，我在繪製我的時間做什麼。我開始發現，如果人們想來拍攝我們，或做通信，或品牌推廣，社會媒體，無論什麼，我們必須去花園，我們在花園裡做會議，同時做除草工作，因為我們會花 20% 的時間在花園里手工除草，我喜歡維護花園，因此，這些不斷做的小行為，和變化，以及反饋。這就是我所說的做，參與，所以這就是智慧的來源，這是相反的，智慧提供信息。為了回答你的問題「你如何與一個社群接觸？」，我認為唯一的方法是坐下來，喝杯茶，談論它，做它，每次都會有所不同，但我們必須這樣做。

Q：你能告訴我們目前計劃進行的狀況

嗎，比如你和多少個農場合作，以及資金狀況如何？

A：所以在這個時候，我們在七月完成了歐洲委員會的計劃，然後我們創建了一個任何人都有可能加入的協會，在所有的合作夥伴之間，我們圍繞他們創建了一個非營利組織，我們還沒有得到任何資金。所以現在我們開始收到合作的請願書，或定制，或服務或工具包。因此，一些大學已經要求提供工具包，這就產生了一些收入。我已經收到了來自希臘、西班牙、葡萄牙的農場的合作建議，還有一個在整個加泰羅尼亞地區工作的基金會，而我在台灣也在嘗試做同樣的事情，進行合作。但是西班牙和法國的農場開始出現得更多。但我們需要一些資金來推動我們能夠開始創造真正的服務。因此，我們已經設計了這些機器人平台工具，使其盡可能的便宜。因此，一個農民通常會毫不猶豫地購買 5、15 萬歐元或更多的拖拉機，其中一些在美國是 50 萬歐元。我們的價格是 5000 或更少，它們是用常見的部件，如輪椅輪子和電機，Arduinos，塑料件擠壓鋁，可以更換的東西，所以它們是超級便宜。農民們正在要求它們，但我們目前沒有辦法僱用某人來做這件事。在法國，與索尼計算機科學實驗室相連的農場一直在運行這些工具，這些工具是與他們一起開發的，由他們開發，我想說的是，在過去的三年裡。

Q：你有沒有使用過這些數位工具並從農作物中獲得利潤的經驗呢？

A：我們已經證明，如果你使用 Rover（自動除雜草機器人），它可以減少除雜草的時間需求，這也可以說你獲得了 20% 的利潤，因此，對於一個小規模的農場來說，這是一個相當大的影響。

Q：對於設計數位科技的部分，你是否開放當地農夫一起參與這些機器人的設計工作？

A：我基本上是在 Benefayette 和我的當地農場一起工作，這些工具是為有機蔬菜農場準備的，是生菜、捲心菜和辣椒等作物，但這是一種混合，我們鼓勵混養農業（polyculture），所以通常在一個小規模的農場，它已經是一個混養農場，所以這是一個市場花園 - 他們會有很多很多不同的作物，所有種植，所有在同一時間，密集，包裝相當接近，然後那些當他們準備好，當他們收穫，他們不斷種植和收穫，這些將然後去當地市場 - 而不是單一耕作那樣的大量耕作單一作物。所以這就是目的，它實際上是與當地農民合作，確定他們的特殊需求、特殊作物和特殊情況。我們發現，如果你以一種非常簡單的方式種植萵苣和捲心菜，通常農民會把所有這些作物放在一條線上，然後用萵苣進行間作。但是，如果你使用機器人工具，你不必在一條直線上做，所以你可以以更複雜的方式填充和包裝床，它可以增加你的作物。這意味著對於兩種作物，你可以以一種互補的模式總共種植十或十五個不同的品種或物種，這將是非常難以處理的純手工操作，但在計算機視覺和機器人工具的一

些支持下，就可以處理這些。所以這是遵循農民的知識，如傳統或經驗，往往是在工業化農業之前的作法。老實說，我認為這就是它變得非常非常有趣的地方，因為如果我們以這種方式思考計算，我們有可能回到更古老的農業模式，並開始學習東西，這種密集型的、多文化的有機蔬菜種植已經在歐洲各地進行。當你有一個混種農場，你正在使用一個物種來保護另一個物種或餵養另一個，通過這種方式，通過多樣性，你也在鼓勵新的物種和互動，這是眾所周知的，這都是古老的知識，但這意味著你不需要額外的肥料，也不需要殺蟲劑，或者更多。所以這是利用自然為你工作，而不是必須強迫自然。有一些情況下，你需要土壤中的氮 M，所以你用綠肥餵養土壤。現在人們普遍知道，「三姐妹種植」一豆科植物是垂直的，然後你會種植南瓜，南瓜是水平的，覆蓋土壤，然後你會種植豆子，豆子可以上到玉米上，所以你會有一個垂直生長的豆科植物掛在玉米上，你會有南瓜水平生長，所以你會有三種作物在同一時間，相互餵養和保護對方。

Q：你能談談你如何看待台灣的創客場景和農業相關的領域嗎？

A：當然，我的意思是 ROMI 計劃中的工具是在歐洲的農場上開發的。但即使對我來說，法國農場和加泰羅尼亞農場之間的差異，即使是種植相同的作物，也有很大的不同。西班牙更熱一些，更乾燥一些。法國通常非常平坦，而西班牙則多山。所以在人、歷史和地理、土壤和植物方面有不同

的傳統。所以對我來說，來到台灣，我看到令人難以置信的歷史和不同的物種在一起生長，這對我來說是豐富的知識和信息，然後我可以以某種方式發揮，作為一個創造性的人，我可以從中學學習。我想從那裡學習，因為它是不可思議的。條件是不同的。但我也認為知識也是不同的。我認為全世界的農業都有一個問題，農業有一個問題。但是當你開始看到小規模的農場時，他們是非常創新的。我認為我們可以從差異性和小規模的補丁中學學習。因此，我多年來開展的一個主要計劃，是一個叫做開放實驗室的計劃。所以我基本上試圖做的是一在沒有語言、沒有文化、沒有任何輸入的情況下，你在地球上找到一個位置，這給了你一套太陽、土壤的條件，也許你是在一個特定類型的生物群落。因此，如果我登記了這種類型，我就可以找到其他具有相似性的地方。我的編程非常緩慢，我需要幫助。所以這是使用生態指標作為技術選擇或創造性機會的驅動力。因此，通過這種方式，你可以你可以用條件和人標記一個計劃。這是一個很大的方式，有點像解釋一個計劃如何可以被分解成組件，這些組件可以在其他計劃中重複使用，但也可以被標記。理論上，你可以用這個做分析，「我的組件在那個地方的可持續性如何？」因此，你可以用這種方法做現場循環評估。然後你可以創建服務和教學的系統。我曾是巴塞羅那綠色FabLab的創始人，我協調那裡的大學校園，後來我離開那裡然後建立了我自己的研究小組。我在愛沙尼亞註冊了一家公司，這樣我就可以加入其他的計劃，所以我又得到了歐盟委員會的資助，參加了一個

不同的計劃。但我現在以生態互動的名義工作，我所從事的計劃，其中一個是ROMI，一個是Open Lab，一個是Open Source Beehives，然後還有各種不同的...土壤普查，製作蜂蜜酒，發酵，然後與橄欖和胡蘿蔔一起工作，這是我周圍的兩個主要樹木作物，而且我想我只是永遠做這些計劃。而且我還教學生《生物學零》，這是一個為期兩週的簡單生物學和概念的課程，研討會，在線講座。但在理論上，我非常希望與台灣的人合作，這樣我們就可以有一個乾燥的範圍土地氣候，我們可以在歐洲更北的地方有一個北方的氣候，熱帶，南方的熱帶.....這成為一個區域差異的網絡。

Q：你如何看待在這些國際農業計劃中的交流部分？

A：你需要差異，才能夠理解和整合，而這正是靈感的來源，我認為它總是以一種雙向的方式發揮作用。它不僅僅是豐富的不同作物，而是豐富的不同觀點、人和文化，我認為這才是真正的差異。而當這些東西被疊加和打斷時，就像一個由研究人員、生物學家、藝術家、養蜂人、生物學家共同組成的無政府環境，會出現奇怪而奇妙的東西。我認為，這個非常著名的概念是全球思考，但在當地行動，我理解並同意這一點。但我認為我們應該反過來做，我們應該在當地採取行動，然後在全球範圍內分享，但首先是本地的，否則的話，如果我們從全球來源獲取所有的信息，我們實際上已經失去了我們日常行動的背景。因此，這就是為什麼我說

信息不是智慧，而智慧不是實踐，因為我們需要弄髒我們的手，參與其中，以真正擁有當地的知識、環境知識、經驗知識、隱性知識，讓我們的手參與其中。因此，我認為我們要先去當地，然後再去全球，才能有價值的東西可以分享。

Q: Can you tell us about the ROMI Project and what kind of network you are forming with digital tools?

A: ROMI is a project robotics for micro-farms and it was part of an European funding project. So it's actually led by IAAC which is the Institute for Advanced Architecture in Catalonia. And then there are other partners like Sony Computer Science Laboratory, Inria in France, that's the National research in plant science, and then there's Humboldt University as well, which is in Berlin. There are other partners, smaller ones, like farms and administrative partners, and a very specialist type of plant biology called CNRS, which is also French. So we all got together as these institutions and wrote a project which was then funded by the European Commission. So I wrote that project and participated in its funding call - to fund the Green Fablab, which was associated to the Fablab Barcelona, and all of the other Fablabs in Barcelona. But it was at the Valldaura campus, which is up in the hills just outside of Barcelona. So in many ways the project was created

to work with very small scale farms and we had a very small scale farm at Valldaura. So we wrote it to fund the farm essentially, and create projects around our existence there. So in one way the community was ourselves because I was living and working at Valldaura. I coordinated that campus for some time, maybe six years. And so within the campus of Valldaura we created ROMI project, one about beehives, other lessons and classes that taught design, biology, agro ecology, permaculture, as well as carpentry and forestry, and just going out into the 140 hectares of that site, and mapping it so that it was really trying to connect biology, ecology, agrology, in that order, finally, to materials and digital fabrication. So that was the sort of essence of what we were trying to do as a community of researchers and students.

Q: How people gathered together in the beginning in your project?

A: I think we had this shared concept, so it didn't matter if there's a biologist or an engineer or an artist or a beekeeper, we all have a shared idea of being as sustainable as possible. So that's a term which is an old term but it has longevity and still are working towards sustainable development. And this means really looking at self-sufficiency in that rural setting and being very closely connected to the context of the site, and working in

loops, cycles of materials and nutrients. So trying to form ways of design which are actually systemic rather than product-based, you don't design products you design systems. And your interventions as a creative person, or a biologist, or an engineer should somehow improve the health of that system of the habitat, or yourself or your community, or all three at the same time. So that's the driving concept and then projects were born out of that like using DIY easy to assemble modular cheek robotics that would allow people to support menial simple tasks, repetitive tasks in a farming environment, but also allow for a more complex agriculture. That's the aim anyway, whether we achieved that or not is yet to be seen. But the idea was to use accessible tools, the power of computation to support complex systems.

Q: Since it is a huge project, what is the structure of it? Is there any hierarchical issue from it?

A: Yeah, that's a very interesting and in some ways a difficult question, because IAAC itself in Catalonia in some ways was quite anarchic, so a lot of people would do essentially what they wanted to do, so it was a very free environment and often these projects evolved and emerged out of that basis. So particularly for me, an example of that - when I met synthetic biologists, somebody who's

thinking a bit like a designer, and sitting next to an engineer, and me as a machinist, projects literally just emerged through conversation. So that's very nice, but at the same time, there is a hierarchy, and there are people who would take credit for the work that emerges and use that to benefit the whole institution, or brand that to look like it's a particular thing. But often these people were just working students emerging with projects that then got branded to be something else. But that also gave these projects some extra power and sometimes abilities to scale the projects or reach a bigger audience. So there was this anarchy based level of researchers and artists playing but then there was a hierarchy of branding which I wasn't so happy with. Within the institute there would be different departments that would have their own communications.

Q: Can you briefly talk about your vision for how to participate with the local community in a science research project?

A: Very good question and actually what I was speaking about before was the place that these projects, the community, and the place that these projects arose from, but the projects themselves are the most interesting. So ROMI was a four and a half year research project where actually we weren't asked by the European Commission to engage with

communities, because we had to build these things on the farms, so we are the community. But now we've developed the tools to start to work with different people. So within the digital fabrication you can share the files online, you can connect with people remotely, and especially when they share the same tools, you can really start to customize and change in about the files that you've made to share, so these things are open source. So we designed everything in a way to be shared. And then on the website, on the platform - there are ways to learn, there are classes online, we teach people, it's open courseware, soon there will be a forum so people can interact in their own way themselves. But the idea is that they should be empowered to create the things that they want and customize them. If I take the example of where I live now, I'm building some of these tools in a village with the farmers, in Benefayette, which is the South of Catalonia. So I have a 10 hectare farm down there and a lab to do research and fun things, the same concept. So those farmers have problems, one of the first is that the tools, the machines and the processes that they use are very dependent on big heavy tractors, diesel-powered, and we are proposing very light weight, small, but very complex tools, so there's a shift in technology transfer. They're not used to it. But at the same time they want these tools, because they see the problems happening in agriculture. But also

the second aspect of this is there's a generational difference. So all over Spain, people are leaving their farms, they are selling them, abandoning them and villages are shrinking, and often the younger generations are leaving and they don't come back. So that rural shrinkage is tied to the problems with agriculture. But the young people are interested in robotics, in computers, in Arduinos, in new ways of agriculture. So they are the ones who are interested. This is why we've created this system of robotics, not as a solution but as something to be customized and changed. So as we begin to work with this new generation of young farmers, they see things that we don't know. But we can help them facilitate their own ideas. So it's trial and error, and we all learn together because every farm is different. Every person is different.

Q: How can the old generation learn from the new or how do we learn from each other? How to create an equal position within these exchanges?

A: This is generically termed as 'take up'. But in my experience what this really means is just doing it, it's practice. So you can have the data, you can have the information, you can have the technology, you can have the wisdom, but actually it's none of those things, it's just practice, it's doing it. So being out on the farm with a farmer. That's everything, it's

experience. So wisdom is not practice. We need to do. After many many years of working in different contexts, I'm not trying to impart anything, I'm just trying to do, and that's learning by doing. Data is not information, information is not wisdom, and wisdom is not practice, you've got to do it. So over many years of working in Valldaura, I was mapping what I was doing with my time. I started to discover things like if people wanted to come and film us or do communications, or branding, social media, whatever, we have to go to the garden and we do the meeting in the garden whilst doing the weeding because we would spend 20 % of our time weeding in the gardens by hand. I like maintenance. So these small acts of constant doing, and change, and feedback. That's what I mean by doing, engaging, so that's where wisdom comes from. It's in reverse, wisdom gives information. And to answer your question of 'How would you engage with a community?', I think the only way to do that is by sitting down, having a cup of tea, and talking about it and doing it. Every time it's going to be different. But we have to do it.

Q: Can you tell us the current status, like how many farms you are collaborating with, and what is the funding state?

A: So at this moment in time we finished the project for the European Commission

in July. And then we created an association which anybody could potentially join, between all of the partners, and we created a non-profit organization around them and we haven't got any money. So now we're beginning to receive petitions for collaboration, or customization, or services or kits. So some universities have asked for kits, and that's generating some revenue. I've received collaborative suggestions from farms in Greece, in Spain, in Portugal, and also from a foundation which works all over Catalonia, and I'm here in Taiwan trying to do the same thing, to collaborate. But it's the farms in Spain and France which are starting to emerge more. But we need some funding to give us the push to be able to start creating real services. So we've designed these Robotic platform tools to be as cheap as possible. So a farmer usually would not hesitate to buy a tractor for 50, 150 thousand Euros or more, some of them are, half a million in the United States. Ours cost 5000 or less, and they're made with commonly found components like wheelchair wheels and motors, Arduinos, plastic pieces extruded at aluminum, things that can be replaced, so they're super cheap. Farmers are asking for them, but we currently don't have the means to employ somebody just to do that. The farms in France which are connected to Sony Computer Science Laboratory have been running these tools, and those tools have been developed with them,

by them, for the past 3 years I would say.

Q: Do you ever get profits from the crops with the tools?

A: We've shown that if you use the Rover (weeding bot), it reduces the need for weeding. So that means that you regain 20 % of your time. So that's quite an impact for a small-scale farm.

Q: For the design part of the digital fabrication, do you open to local farmer to join the robot design task?

A: So I'm doing that essentially in Benefayette with my local farm. These tools are for organic vegetable farms, it's crops like lettuces and cabbages and peppers, but it's a mix. We encourage polyculture farming, so usually on a small scale farm it's already a polyculture, so this is a market garden - they would have lots of lots of different crops, all planted, all at the same time, intensively, packed quite close, and then those when they're ready, when they're harvested, they are constantly planting and harvesting, those would then go to local markets - rather than Monocultures, which is a single crop. So that's the aim. It's actually to work with local farmers, identifying their particular needs, particular crops and particular situations. We've discovered that if you're growing, let's say in a very simple

way, lettuces and cabbages in the same plot - normally a farmer would put all of those crops in a single line and then inter-crop with lettuces. But if you're using a robotic tool, you don't have to do it in a straight line, so you can fill and pack the bed in a much more complex way and it increases your crop. So this means with two crops you could plant 10 or 15 different varieties or species altogether in a complementary pattern, which would be very difficult to deal with purely manually, but with some of the support of computer vision and robotic tools, you can deal with that. So this is following the knowledge of the farmer like traditions or experiences, which often predate industrial agriculture. Honestly, I think that's where it becomes very, very interesting because if we think of computation in that way, we can potentially go back to an older model of farming and begin to learn things. This sort of intensive, polyculture of organic vegetable farming has been done all over Europe. So when you have a polyculture, you are using one species to defend another or to feed another. And by that, by a diversity, you are also encouraging new species and interaction, and this was known, this is all old knowledge. But it means that you don't need extra fertilizers or you don't need pesticides, or so much. This is using nature to work for you rather than having to force nature. There are some instances where you need the nitrogen in the soil. So you feed the soil with the



green manure. It's now commonly known that 3 sisters planting - a legume which is vertical, and then you would plant a squash which goes horizontal and covers the soil, and then you would plant beans which can go up the corn, so you would have a legume growing vertically hanging on corn, and you would have squash growing horizontally, so you would have three crops at the same time, feeding and protecting each other.

Q: How do you see the the maker and agriculture scene in Taiwan?

A: Sure, I mean the tools in the ROMI project were developed on European farms. But even to me, the difference between a French farm and a Catalan one, even growing the same crops, it is massively different. Spain's a bit hotter, dryer. France is often very flat, whereas Spain is more mountainous. So there are different traditions in people, in histories and geographies, and soils and plants. So for me to come to Taiwan, I'm seeing incredible histories and different species growing together, and that's for me a wealth of knowledge and information, and I can then play with somehow, as a creative person, I can learn from that. I wanna learn from that because it is incredible. The conditions are different. But also I think the knowledge is different as well. I think all over the world farming has a problem, agriculture has a

problem. But when you start to see small scale farms, they are very innovative. And I think that we can learn from patchworks of difference and of small scale. So one major project that I'd undertaken through many years, it's a project called Open Lab. So what I essentially tried to do was - without language, without culture, without any input, you find a location on Earth, and that gives you a set of conditions of the sun, of the soil, perhaps you're in a particular type of biome. So if I then register that type of typology, I can then find other places that share the similarity. I'm sort of programming this very slowly, and I need help. So it's using ecological indicators as drivers of technology choice or creative opportunity. So in this way you can you can tag a project with conditions and people. This was a big way to sort of explain how a project could be broken into components and those components could be reused in other projects, but also be tagged. In theory you could do analysis with this, 'how sustainable is my component for that place'? So you can do live cycle assessment using this methodology. And then you can create systems of services, of teaching.

I was the founder of the green FabLab in Barcelona, and I coordinated the University campus there. But I left that to set up my own group of researchers. I have a registered company in Estonia so I can then join other

projects, so I am getting funded again by the European Commission for a different project. But I now work under the name Ecological Interaction. The projects that I've worked on, one of them is ROMI, one of them is Open Lab, one of them is Open Source Beehives. And then there are various different... Soil Census, making mead, fermenting, and then working with olives and carrots which are the two main tree crops around me. And I think I just do these projects forever. And I also teach students Biology Zero, which is a two-week course in simple biology and concepts, seminars, online lectures. But in theory I so want to work with people in Taiwan so we can have a dry range land climate, we can have a boreal climate further North of Europe, tropical, South tropical... this becomes a network of regional difference.

Q: How do you see the exchange part in the global agriculture projects you participate with?

A: You need difference to be able to understand and integrate, and this is where inspiration comes from. I think it always works in a bi-directional manner. It's not just an abundance of different crops, but it's an abundance of different perspectives and people and cultures that I think really make the difference. And when those things are overlaid and interrupted, like an anarchic

environment of researchers, biologists, artists, beekeepers, biologists, altogether, strange and wonderful things emerge. I think that this very well-known concept of thinking globally but acting locally. I understand and agree with that. But I think we should do it sort of in reverse. We should act locally, and then, share globally. But first, it's the local. Because otherwise if we take all of our information from global sources, we've actually lost the context of our day-to-day actions. So that's why I say information is not wisdom and wisdom is not practice, because we need to get our hands dirty and involved to actually have local knowledge, situated knowledge, experiential knowledge, tacit knowledge, getting our hands involved. So I think we go local, before we go global to have something valuable to share.

# 為什麼要全球化？Hackteria 的形成和基礎已經是一個全球 化的事情。

Marc Dusseiller  
訪談主持：施惟捷  
2022.07.09  
雅加達，Gudskul·面訪



Marc Dusseiller  
Interview host: Shih Wei Chieh  
2022.07.09  
Jakarta, Gudskul, in-person

## Why global? the forming and foundation of Hackteria was a global thing already.

Q：你能簡述一下 Hackteria 的起源和  
現狀嗎？

A：我想也許我們可以先談談根源，我們已經在 2009 年創辦了 Hackteria，事實上，當時只是 hackteria.org。這個想法就像在維基上建立一個網站和一個知識共享平臺。一切都是在西班牙的一次活動中開始的，我是在 2009 年 2 月參加了這個活動。當時，我對這一切都還很陌生，關於媒體藝術或 DIY 文化，當我只有和我的極客朋友在瑞士開過一些工作坊，但我在國際上還沒有任何聯繫，我只是在 2007 年和 2008 年做了一些事情，我在瑞士做了一些 DIY 電子工作坊。是的，這就是 Hackteria 的起源，也與我個人新發現的熱情有關，DIY 文化，還有開源文化，開源文化是科學技術的一種管道。我當時正在教一門奈米科技課，一門實驗課。在那裡，我還介紹學生建造自己的實驗室設備，使用開源方法和 Puredata 來重新視覺化顯微鏡影像，還有使用 Arduino 建設環境以量測一些納米顆粒等等。這是我在 2008 年開發的一門實驗課程，大概就是這種類似教學的模組。製造 DIY 科學設備，製作合成器和實驗音樂。然後我看到一個徵選，去參加一個叫做 Interactivos? 的活動，在西班牙馬德里主辦，那個活動在那時候已經很有名了，我已經聽說了一點關於那個活動的消息，那是一種具有強烈開源文化精神的活動。那時大家聚集在一起，非常國際化，大概是大家聚集在那裡，然後花兩周的時間做一個原型，而不是完成一個成品或什麼的，這是一個分為兩個階段的過程：首先，第一

個徵選是尋找計劃領導人來提出他想要研究和調查的主題，第二個徵選才是尋找參與者來參加這些題目。2009 年 Interactivos? 的主題是「GarageScience」，就像在車庫裏做科學一樣，我當時真的很喜歡這個主題，完全符合我的胃口，自己動手做用低成本的方式進行科學。然後當時有一個研究題目，是關於太空裡的生命，所以我申請參加這個活動，是的，這是我非常感興趣的形式。所以我去柏林，首先去了 Transmediale，加入了那裡的其他實驗室，然後我去 Interactivos?。不知怎麼的，在這次旅行中，有一段時間裡我遇到了許多其他國際媒體藝術家，他們都非常關注開源媒體，每個人都使用維基、開源媒體等等，那些在新媒體藝術中很熱門的媒體，還有 Puredata 那些的。例如，我在與學生的講座中也使用維基來記錄作品，這是 2007、2008、2009 的一段時間。Interactivos? 是一個很棒的活動，所以你在這些團隊裡，主題是由一個人準備的，因此材料已經訂購了，那就像是計劃主持人的責任。但在活動期間，這真的像一個團隊合作，這是一種協作研究，而不是一個預先計畫好的活動。主題已經預先定製好了「車庫裡的天體生物學」。所以我帶著我的小合成器，帶著幾個月前我正在製造的顯微鏡，我們所在的團隊由 Andy Gracie 領導，他是一位住在巴賽隆納的英國藝術家，或者在西班牙的某處叫做 Gijon。他已經在生物藝術或藝術與科技領域工作多年。融合像昆蟲或其他動物這樣的生命系統，或者用機器人元件種植水稻，並使用某種機器學習，並透過演算法和自然元素相結合比如說和細

菌，很多很多很酷的作品，他的控制論系統，總是有非常哲學的背景。他對太空生活也有濃厚的興趣，他喜歡火箭和火星上的生活，所以他提出了他的車庫天體生物學研究提案，他也是一個很注重工藝和DIY的傢伙，我們是一個六到七個人的團隊，有建築師、藝術家，我當時是一名科學教育者，也是DIY愛好者。這次經驗使得這次研究成為後來Hackteria一直最關注計劃之一。我當時帶來了自網絡監視器改造的自製顯微鏡，我們在團隊裡和水熊蟲這個小動物一起工作，這個小動物可以在太空條件下生存，我們在馬德里獵捕這些小動物——水熊蟲。那個活動Interactivos?可能有100名參與者或類似的人。這是一個為期兩周的瘋狂集體活動，最終輸出不是產品，而是關於一個原型發展的維基文件。在最後一天，我們只是向人們展示我們的桌子，當然，我們會清理一下，展示我們在此期間在做的事情，但根本沒有壓力，像是為了某種展覽而把一個像「作品」的東西放在那裡，一點也沒有。唯一一個很大的壓力是，你做的每件事都應該使用開源的工具，並且應該記錄在維基上。這就是Interactivos?中的Medialab模型，他們已經做了很多年了，與一些最著名的，同時也是成功的媒體藝術愛好者。當時很多非常有名的人都在Interactivos?，世界上一些最好的媒體藝術家聚集在那裡。這真的很酷，對我來說就像是一次令人興奮的經歷。來自世界各地的人，來自中國，來自澳大利亞，來自美國，來自歐洲各地。我們那時正從印度前往那裡參加此次活動。

事實上，如果你看看 Hackteria 的網站，第一句話就是：「Hackteria於2009年在Interactivos?成立」。無論我們晚上去看什麼節目，我們都會一起在青年旅館交流，一起派對，然後我遇到了另一個叫 YashasShetty 的人，他是另一個小組的成員，在氣球上安裝環境感測器，以量測都市的污染情況。還有很多其他很酷的計劃，人們用 Arduino 或類似的設備製造3D 打印機或無人機，也可以使用顯微鏡和 openFrameworks，對細菌的運動進行某種聲音化處理，像這樣的東西，有很多很酷的計劃。Interactivos?藝術節是媒體藝術領域的熱點，晚上來了很多人，我們向他們展示我們在做的事，就像一群朋友在空間裡，空間叫做 MedialabPrado，後來它變得更大，成為一個Fablab或是展覽空間，在那當時那更像是一種地下媒體實驗室。然後你知道我跟這個印度傢伙說，嘿！讓我們一起做一些即興演奏，一些音樂。所以我們組成了一個由五個人組成的小組，我們就即興了一下，所以我們在另一個地方舉辦了即興音樂會，晚上在那裡用薩克斯管演奏，我玩了一個合成器，Yashas 在電腦上玩了一些其他的東西。是的，所以你知道我交了很多朋友，像這個印度傢夥，我們聊了聊，他說他正在開一門新課，教授藝術家基因工程和合成生物學。我真的對他跟我說的話很感興趣，就像，哇，他到底在印度的藝術學校教什麼東西？因為自從2004年我聽說合成生物學以來，我出於個人興趣已經學習了很多年了。所以，合成生物學是基因工程更激進的方法。不只是改變一些基因，而是完全重

新排列細菌，比如說，從一個工程師的角度來看，用生命系統製造機器，這有點像他們的隱喻，這是一個非常極客的工程學科，透過重新安排基因使基因工程看起來更酷，所以基因工程就像是，包括你可以修改細菌的基因編碼，合成生物學意味著你完全可以從抽象的工程角度來看待基因工程，用活的或組件重建機器，他們稱之為積木。所以這是一種非常工程化的方法來改造有機物這樣的遺傳生物體，我們問我真的很有趣，因為我一直在關注這個題目。

我在我的演講中也談到了基因工程，我關注的是合成生物學這一跨學科領域，藝術家和藝術家，生物學家和工程師一起工作。所以我非常感興趣的是，這個傢伙已經和藝術家一起上了一節課。所以我們先談談，然後再談談合成生物學的場景。它在很大程度上圍繞著一個叫做 iGEM 的事件。國際基因工程機械競賽。這是麻省理工學院在2004年或2003年舉辦的學生競賽，所以這個合成生物學和 iGEM 有非常多重疊的部份(時間上)，我作為一個觀察者已經遵循了很多年，因為我喜歡它，因為當所有的學生在夏天工作時，他們在維基上發佈一切，他們也有強大的開源組件，你為基因工程開發的所有東西都必須是開源的。所以其他人可以用這些積木來建造在黑暗中發光的細菌，或什麼的，但我對它有點批判，這也是一種對基因工程的重新包裝，只是讓它看起來更酷。這個 iGEM 也沒有藝術家參與，這不涉及任何社會責任，都是想怎樣就怎樣：「是啊是啊，我們可以做到，我們可

以用基因工程細菌解決所有問題。」當時它的規模還很小，後來變的巨大，現在約有2000所大學在這方面展開競爭，當時大概有50個團體。事實上，Yashas在他工作的機構，也可以說是藝術大學裡的藝術駐村單位，叫作Srishti。因此，他與國家生物科學中心的一些生物學家合作，舉辦了一個引導藝術家加入 iGEM 的課程，也一起研究合成生物學。所以我覺得他們超酷，所以我和 AndyGracie、YashasShetty 聊了聊關於DIY製造，基因工程實驗室以及將機器和機器人與生活系統相結合的實驗室，這種開源方法也同樣適用於生物學領域。所以我們認為這個 iGEM 是胡說八道，因為裡面只有學生和工程師，沒有藝術家。沒有批判元素，沒有人類學家，也受了太多西方的影響，這是一種非常美國化的思維方式。所以我們只是一邊喝啤酒一邊說讓我們一起開始，我想那時我們整個星期都在用顯微鏡進行合作研究，這相當鼓勵我們，一起談論著細菌改造、印度，藝術家參與、設計師的參與等等。所以，是的，我們一直保持著連絡，Andy-Gracie、YashasShetty 和我自己，我們用透過電子郵件保持著討論，我們現在應該怎麼開始這個計劃？然後 YashasShetty 已經開始了，比如說在他的學生課堂上，他提出了這個想法，稱之為 Hackteria。他還為學生們做了一個類似電路的細菌標誌。所以，我們已經組織了一次印度之旅，我也得到了一些資金。我申請了一些資金來為藝術家們舉辦這種自己動手的工作坊，讓他們開始學習生物學與微生物合作。當時我們就已經使用Hackteria這個名字了。我們玩得很開

心，然後我們想，好的，我們必須建立這個網站，你知道，所以Yasas當時邀請我來到班加羅爾，然後幾個月後我抵達了印度，與他的學生一起工作，當這個計劃進行時，建造這樣的設備，建造這些顯微鏡，在都市裏進行實地考察，收集樣本並討論基因工程。我們建立了網站hackteria.org 我們建立了維基。同樣在hackteria.org上有一個很大的維基，第一篇發文就是我們在班加羅爾舉辦的工作坊。與藝術和設計專業的學生。那是2009年，這就是一開始的想法。

回到主題上，但是在2009一整年之中我還與一些朋友保持聯繫，他們邀請我去印尼參加一個藝術節叫作Yogyakarta International Media Art Festival held by HONF, Cellsbutton 的國際媒體藝術節。它是由印尼媒體藝術集體HONF組織的，所以我延續了我的班加羅爾之旅，從班加羅爾前往日惹，去參加日惹的媒體藝術節。帶著我的整個袋子，還有我在印度已經做過的DIY電子車間的材料，在我的包裹有網絡監視器可以用來製作顯微鏡，但我也在當地找尋材料，在班加羅爾街道上的電子零件商店或查查日惹的電子零件商店，在同一次旅行中，我展示了這些東西，在媒體藝術節上，這也是一次奇妙的經歷。Cellsbutton不是那種只有兩天的展覽和音樂會，它有差不多兩周或者12到13天，大概有一半的人是印尼的集體藝術家、個人、包括主辦單位在內的怪胎們。另一半的參與者則來自國際，來自日本、香港、歐洲各地的人。當我在法國的時候，我想有很多來自捷克和斯洛文尼亞的

人，我是唯一的瑞士人。是的，還有一次令人振奮的經歷，我在Cellsbutton Festival上遇到的人，他們真的很高興有人做了這樣一個DIY合成器工作坊。所以我建立了一個小型振盪器合成器，我們還做了殼子。我想對一些人來說，這是他們第一次為他的合成器自製電子電路。例如，參加工作坊的人是來自印泥泗水(Surabaya)的Helmi Hardian。我仍然和Andreas Siagian一起工作，他現在在Lifepatch，還有Togar。我認為他們都非常喜歡這個DIY合成器，但當地團體更讓我感到震驚，他們已經為藝術目的做了類似細菌培養的工作坊。他們還與當地科學家合作進行身體改造，我們在晚上做了很多瘋狂的表演，像是現場VJ表演，人們在那裡使用Puredata，還有其他的，比如即興寫程式表演、breakcore 電子音樂，然後再一起去露營，這在很大程度上也是一項集體活動。我想說，我們都是參加音樂節的年輕人。我們50人一起去某處露營，我們整晚都在派對，一起做音樂，談論各種事情，從某種程度上來說，也更像是一個營地，你會說是一個藝術節，正如你們從臺灣所知道的，就像我們整天在一起工作一樣。學校安排了一些在當地幼兒園舉辦講習班的日程。我們還去了一些為殘疾人服務的地方，和他們一起做工作坊，還有和一些精神疾病患者，我們和他們一起製作了一些合成器。這是一次奇妙的經歷，我甚至不清楚這整個活動，人們說兩個小時後你在幼兒園有一個工作坊，你就像，好吧！然後你馬上抓起你的器材去那裡做一個工作坊。所以我就像在實踐中接觸到了這些想法。我認為

你必須學會即興發揮，適應當地的情況。你知道，改變你在媒體藝術界圈子裡對工作坊實踐的概念。是的，我見過像Toga這樣的人。我們透過合作繼續和這些人建立友誼，這就是Hackerteria的第一年，我們還申請在許多其他地方舉辦工作坊。我們在柏林舉辦工作坊，研究像顯微鏡這樣的科學設備。一切都記錄在維基上，2009年是基礎年。

它還涉及許多其他國際活動，如在柏林舉辦的工作坊。在挪威等地舉辦工作坊等等，但這個團隊和想法是從馬德里的Interactivos? 開始的，然後在班加羅爾、柏林、印尼、挪威。所以整個一年都是這樣的，有Yashas Shetty, Andy Gracie, 還有Urs Gaudenz。我們在世界各地舉辦了很多工作坊。所以我和Andy Gracie舉辦了一個名為「藝術家的生物電子學」的工作坊，在挪威貝根舉行的一個名為Piksel的活動上。不知怎的，我們製造設備，我們喜歡顯微鏡，我們使用Puredata來跟踪水熊蟲的運動，用它來演奏音樂。這是一個為期五天的，主題是構建自己的生物電子音樂設備，使用攝像機、Puredata和電子感測器，如何量測來自生命系統的訊號，用它來製作音樂。但因為我們在工作坊期間進行動物實驗，卑爾根(Bergen)的所有媒體都禁止報導這個藝術節，因為我們做動物實驗只是為了好玩，我們說這是為了藝術好了，它顯然很有趣。雖然大多數藝術都不那麼有趣。所以那一年是開創性的，我也去香港參加了微波國際新媒體藝術節，做一個關於追跡水熊蟲，緩步動物的工作坊，和

我們在第一個工作坊上做的一樣，利用水熊蟲來做音樂，用雷射來製作投影機在工作坊中用鐳射筆將水熊蟲在水滴中的影像投影出來。因此，從這個基礎年開始，開始有香港和臺灣的朋友參與進來。從印尼到印度，從瑞士到歐洲其他地區，例如西班牙。所以我認為，隨著這一創始，讓我們面對與全球緊密相連的局面，這必然會影響計劃的進一步發展。最核心的想法就是發展維基上記錄的關於跨學科合作的知識，藝術家與科學家合作，駁客與一些設計師合作，使他們更能進入關於生命系統的工作，生命系統意味著植物、人體、細菌、水浴，並建造能夠實現這一目標的設備和允許其他人能建造這種低成本設備，比如說在你自己的藝術家工作室裏建立一個生物實驗室。我們使用回收自廢棄電腦的零件，像是電腦風扇，我們拿來製作旋轉塗布機，用馬達來做振動器。當你製作某些東西的時候，例如在細菌培養過程中，你需要一直搖晃它。所以我們建造了很多這樣的裝置，比如說我們回收一些電子垃圾來建造科學設備，尤其是我自己在這方面做了很多工作。

而Yashas Shetty在這方面做了很多工作，讓基因工程越來越受到藝術家和設計師的重視。所以他做了一些活動，參加了這次iGEM。在第一次活動中，他們為藝術家和設計師寫了一本書《給藝術家和設計師的合成生物學》，他們寫了這本書，他們製造了一種細菌，這種細菌能產生季風雨的氣味。印度的季風叫做「monsoon」，他們將該基因導入一種聞起來像雨的細菌，他們也獲

得了獎項，因為這是第一個對氣候變遷的藝術批判，當轉移時，印度的稻米文化和其他方面將會出現問題。所以他們有點拿這個合成生物學開玩笑。也許只有在氣候變遷之前你的記憶才管用，你仍然可以在實驗室裏，聞到這雨的味道，漂亮的作品。此外，他們在其他活動中還建造了，他們建造這個移動實驗室是為了進入森林，對該領域遺傳學的簡單分析，這真的讓人大吃一驚。然後我們架設了維基頁面，我們有了很多來自世界各地的互動。人們也非常積極。我們和在這些工作坊上遇到的所有人，也在盧塞恩舉辦了另一個工作坊，在媒體實驗室，用於建造光譜儀並使用光和雷射和安迪·格雷西再次用彩虹色的光譜學進行分析表演。

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然後我們想，事實上，光是擁有一個維基是行不通的，那不會激勵任何人去做維基的編寫。我們不能只是通過電子郵件去問別人，你能在維基上寫一篇文章嗎？沒有人會這麼做，因為沒有動力，一般人如果展覽得獎，他們會寫一些東西來紀錄，或者他們為自己的藝術家檔案寫點什麼，或者他們為學術期刊寫點什麼，因為他們有聲望。但如果只是單純為了寫維基，人們沒有那樣的動機但我依然相信開源文化，像是維基百科就是最好的例子，人們還是有可能自發性的去編寫，所以我們認為我們必須舉辦一個活動來激勵人們來編寫新內容，這可以是一個工作坊或一個新的原型，就像我們在Interactivos?的經驗。所以我們想說來做一個活動吧。我和Andy Gracie在瑞士組織了一個名為HackteriaLab的活動，在當時一個叫

Dock18的場地。我們只有很少的資金，從2009年起，我們組織了一個小型活動，並在2010年名為HackteriaLab，所以我們召集了很多很酷的人，可能有15到20名參與者，一半是瑞士人一半是國際人士我們之前在工作坊上遇到的人，你知道，他們之前已經受到了鼓勵，「我想再做一次！」所以我們試著邀請他們，在我朋友的地方招待他們，像是，你可以睡我家沙發，或一些附近的飯店，這就是我們當時在瑞士舉辦的活動，這就是一個轉變自當時只是一個建設網站的想法，我們認為必須要有活動的產生，就像我們在現實世界中那樣連結在一起，我們一起做研究，在那一周我們合作的內容也記錄在維基上，那個動機就是當人們聚在一起，喝啤酒，吃披薩，然後在活動結束時，他們真的很有動力展示他們本周所做的事情。這就是這個想法開始創造內容的時候。我們可以通過工作坊、線上或透過維基分享。我們必須有這些研究實驗室。我們稱之為HackteriaLab，這會激勵人們，因為我們邀請他們，給他們食物，我們給他們一個創造性的環境，到本週末，維基上有了一些新內容，這是一種常見的東西，也稱為維基衝刺或駭客衝刺或駭客松，這是一個不久前才形成的模型，特別是在軟體開發社會中，我們受其啟發，用Heckathon，X衝刺，維基衝刺，來刺激人們創造新內容。都是為了讓生物學和生命系統更容易與藝術家、創意教育、駭客和創客合作。這就是當時第一年，它從一個純粹的維基創建行動轉變為組織實體活動，主要活動是開發可以在某處實施的工作坊，教人們如何處理生命系

統、如何處理細菌，如何使用顯微鏡，建造自己的設備，比如光譜儀。像這樣的東西，量測來自植物的訊號，我認為這回答了你的第一個問題，它是如何開始的。

Q:你能介紹一下你在Hackteria裡實踐上的角色嗎？

A:Andy Gracie 比較像是真正的藝術家和工藝師，他專門建造大型的裝置，我真的很喜歡他在2009年的作品，比如將生命系統與機器系統和機器學習相結合。我會說Yashas比較像是用非常哲學式的工作方式去探索科學、生命，並且在印度工作。而且，基於他的熱情，他還是一個音樂家。我的角色肯定來自我的背景，我最初也是作為一名科學家接受培訓的。也做了很多，比如說，材料科學。所以我的角色很大程度上受到我在奈米科技領域背景的影響。在那裡，我已經嘗試將生物系統與材料科學連接起來。還有我新發現的熱情，使用DIY電子產品和開源硬體，比如Arduino和類似的東西。和我們在瑞士的社區Mechatronic Art Society和DIY電子社群一起。所以我的職責是為製造科學設備開發新的想法。我開發的許多工作坊都是朝著這個方向發展的，我真的很喜歡參加工作坊，我也很喜歡旅行。所以在Hackteria社群裏，你知道的，我試著環遊世界，組織這些推廣DIY活動的工作坊，更詳細的說是「自己動手生物學」或「自己動手實驗室設備」，這些設備和活動總是伴隨著創意和音樂的元素，或者像垃圾一樣建造它，非常便宜，也是一種創造性的元

素。科學設備不一定是一個黑匣子，科學的魅力是因為它能夠被理解，它通常是一個雷量測來自植物的訊號，然後你看一些感測器。所以概念上，許多科學設備很容易理解，但要做出夠穩定的裝置來做專業科學分析當然有些困難。但對藝術家或只想創作音樂或製造有趣體驗的人來說，那就很容易在工作坊中製造這些。所以我被邀請到很多地方，我們被邀請到芬蘭參加一系列的工作坊。我們被邀請到斯洛維尼亞參加一系列關於藝術家和奈米科技的工作坊。這些年來，我們有很多國際活動，比如說，這也是他們在建設。在這次工作坊上，我們遇到了很多人。你們知道，我們和喜歡分享知識的人保持著聯繫。人們也喜歡建築和創造性地與生物合作。所以越來越多的人。我會說，加入這種網絡，Hackteria網絡在蘇黎世的第一次活動之後，我們還認為我們必須再次在瑞士組織一次更大的活動。因此，我的角色也變成了除了開發工作坊和建造DIY設備之外，某個程度上我也是科學家，還有科學和藝術之間的搭橋者，我也成為了一種組織者。我試著組織全球活動，邀請所有我們見過的人。

比如說，在最初的一年或第二年裏，邀請他們再次聚集在一起。我還是很受那次經驗啟發，當時我們在Interactivos?開始的合作開發，我們花了大約一周或十天的時間在一起開發新東西。所以我也成為了一個協調者和組織者，為這一切籌集資金。你知道的，和每個人都保持聯繫，製作一些Goo-gle文件、寫下一些數字、場地租借、

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組建團隊時。所以我成為了這個 Hackteria 網絡的組織者，負責組織活動，因為我們對純線上活動沒什麼興趣，我們想做的是面對面的實體集會活動，但我們當時沒有一個明確的目標說要把這些事情推進到哪裡，我們只知道一個單純的網站是不有趣的。我們也知道我們不會有一個小團體，或集體，我們一開始就談到這個了，我和 Andy 可能可以組成一個藝術集體，就是一起做藝術或什麼的，但我們也對這個集體想法不是很有興趣，最後我們想讓它更像一個組織實體集會的平臺，用於發展新想法和原型的程式碼開發，或是維基的經營，這就是我的角色，有點像科學家和 DIY 愛好者，也越來越成為全球活動的組織者。

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Q：為什麼是全球性的？為什麼是全球性的，全球網絡是如何形成的？在全球交流和聚會中，你看到的最大價值是什麼？

A：「為什麼是全球的？」我已經解釋了 Hackteria 的形成和建立本來就是一個全球化的過程，有一些合作者，比如來自印度的聯合創始人，它已經在那裡了，從一開始就是從一群來自世界各地的愛好者所形成的。第一年，活動在印尼、臺灣發生，我們還一起做了一個工作坊，製作了顯微鏡。2009 年，我們和我的印度合作者在一起，所以我們你知道我們一起去了臺灣，也在臺北的 Playaround 活動裡製作顯微鏡，在某個藝術學校裡。當它開始在一個非常全球性的活動，Interactivos？非常全球化，有來自世界各地的人，這就是我們形成這個想法的

方。因此，這些共同創立的活動的參與者已經在全球範圍內分佈。那時你知道維基，當時那些線上合作就是這樣，你必須知道這甚至是在社交媒體出現之前，臉書還很年輕，那時我甚至沒有臉書帳號。這就是我們在開源計劃上合作的郵件討論群。我們和巴西的一些傢伙合作，這完全是在社交媒體之前使用電腦進行全球開源合作的時代。那時候社交媒體差不多也出現了，在 2000 年的環境就是這樣，郵件討論群、維基、開源軟體，維基是從 2000 年中期開始的。因此，你所知道的，網際網路將人們聯系到全球，我們就是這樣的一代人。

就我個人而言，我來自瑞士，它是一個小國，而且瑞士與全球聯系緊密。所以我是在這種環境長大，在瑞士，有超過 30% 的人口是移民。在我的社區，可能有 60% 的人口都是移民進來的，所以我的鄰居不是瑞士人，我只想告訴你們臺灣有什麼不同，在瑞士，我們非常全球化，我家附近有來自世界各地的人。在我的老房子附近，可能沒有一個人是瑞士人。除了我這個來自 Shilanka 的人，義大利人，克羅地亞人，阿爾巴尼亞人，巴西人。這是我住在蘇黎世的社區。我就是這樣長大的。不知怎的，我是一個全球公民。還有，假設我工作的大學蘇黎世聯邦理工學院（ETHZrich），是一所非常國際化的大學。來自世界各地的人都在那裡學習，這是一所非常國際化的大學。但我會說只在博士班裡，70% 的博士生可能是外國人，這是一所非常國際化的大學。所以我在這個已經全球化的環境中長大，比如

說瑞士蘇黎世，這就是我是怎麼長大的，當我開始 DIY 活動的時候，突然間，我不再在這所豪華的大學裏了，我有點想念當時在裡面的國際化。你知道，我在大學裏有很多中國朋友，我很懷念，但突然間，我被邀請到柏林、臺灣、印尼，這有點有趣，是因為我對這些電子電路的興趣，我繼續我的全球活動，我一直對此感興趣。我去參加研討會，在國外念書，這在我年輕的時候就已經影響了我，這不是什麼新鮮事，而且瑞士很小，如果你步行幾個小時，你就可以走出瑞士國境了，你不必坐船離開這個國家，我們只須步行就可以了，但我們不是很「歐洲」，瑞士不是歐盟的一部分，但是你知道，我們都在歐洲各地遷移和合的想法，過去六七年都是這樣，這是一個很早就建立起來的想法，和世界各地合作。人們經常遷移，我很感興趣，2008 年、2009 年、2010 年，我在印度、印尼、臺灣、新加坡舉辦了這樣的活動，所以我覺得這非常有趣，因為我看到的很多其他計劃都具有非常西方式偏見的傾向。當我突然在印尼參加這個新媒體藝術節時，我感到無比震撼，世界上其他一些地方發生了一些超級酷而我卻完全不知道的事情。所以我覺得這很酷，這也將是 Hackteria 思維的一部分，就是和全球各地相互合作。

巧合的是，是我在印度遇到的人讓我的亞洲方向更明確，還有我認識的從臺灣來的人，她住在瑞士，她叫劉佩文，她在臺灣組織了這些活動，我也參與其中，所以我就自然而然的往這亞洲發展。但我們在美國就

沒有那麼多連結，例如，但有一個很大的巧合，這不是一個明確的決定，像我和我的印度夥伴的合作，我們對一些美國生物界人士有點批判，我們認為他們非常關注精英，比如，精英，他們認為自己是世界上最好的，他們不知道世界上還有其他地方，比如這個 iGEM 也很美國化。一開始我們非常批判，他們認為他們可以通過在麻省理工學院閒逛，然後只靠說 yeah yeah yeah 就能解決世界問題，我不太喜歡，而且我的印度合作者 Yashas 不太喜歡這些人，那一些美國人，有錢人的小孩，認為他們可以解決世界的問題，通過做一些細菌實驗，我們認為這很愚蠢，Hackteria 對這種美國人的「heyheywecandoit」有點批判，同樣在生物駭客圈子裏，他們不太瞭解整個道德和全球背景，我認為我們所有人都有一些共同的價值觀，比如更具全球意識和社會意識，而不是只是坐在麻省理工學院的實驗室裏，想象你知道世界是如何運作的，這很有趣。

我想很多人在前兩年或前三年參加這些活動，他們還受到來自世界各地的人們的啟發，這並不經常發生。因此，我認為這創造了各種獨特性和能量來發展網絡，因為它過去是，現在也是。後來我們邀請印尼人去瑞士，也許這是一些斯洛文尼亞朋友一生中第一次遇到印尼人，他們就像，哇哦，我們做了一些有趣的事情，不知怎的，有一些非常令人振奮的事情，也讓參與者成為全球活動的一部分，這不是最有效的，但你知道，從人性的角度來看，與來自世界各地的人見面是非常令人鼓舞的。因為我們有著共同的價

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值觀，像是在生活中一起 geeking、生命系統，DIY 活動，這種共享文化也將我們凝聚在一起。然後我們知道這些活動真的是社交活動，我們一起做飯，一起聚會，我們睡在同一個地方，你知道的，一起去遠足一個星期，這不是一個展覽或我們見面的地方，這是一種聚會。

Q：另一個問題是你如何籌集計劃資金？

A：關於錢！談論資金或資金來源或可持續性問題，所以是的！我也可以回答這個問題，所以我的是非常多樣化的。比如說小型資金組織，我們不是從錢開始的，比如說，我問柏林的這些人我能做一個工作坊嗎？你知道他們可能有幾百美元來支付我的旅行費用。你知道我們有時會收到邀請，所以我們使用了 Hackteria 的內容和經驗，來申請在藝術節中舉辦一個工作坊，比如這個在臺灣的計劃有提供一些資金，所以我們在一些受邀的活動中做了 Hackteria 活動，但我也申請了瑞士文化部來啟動計劃。我得到了 10000 瑞士法郎，這讓我可以去西班牙和我的另一個人一起工作，這也讓我得以前往印尼，在我之前提到的第一次會議上，10000 元很快就花光了。然後我們得到了一些基於計劃的資金，然後有時是邀請組織為我們籌費用。Hackteria 成為了一個品牌或廠牌，很酷，使你可以去參加藝術祭。所以其他人想讓我們參加一些活動，他們從任何地方都能找到錢，但並沒有一個單一的融資體系，每項活動都有自己的資金來源。很多時候都是靠人們的熱情參與，像是我們在斯洛文尼

亞做了一些活動，斯洛文尼亞人也找到了一些錢，但這些都紀錄在 Hackteria 維基上。比如說，在不斷增長的網絡中，許多人使用 Hackteria 維基來記錄他們的工作，使用這種開放文化和共享文化的心態，無論何時，他們用任何資金，甚至是自組織或自辦的活動，他們把自己的東西放在維基上。如果有人在家裡開發了一些東西，或者你不需要資金，這就像是家裡的極客，你只是在那裡極客，你是一名藝術家，只需在 Github 上分享，沒有人需要資金在 Github 上分享他們的計劃。所以 Hackteria 所做的就是去鼓勵人們去分享他們的內容，雖然他們可能已經有了錢的來源，但不管錢從哪裡來，但這不是 Hackteria 的問題。當然，組織活動，邀請人，買食物，這需要一些錢。所以當我們有了一個活動的想法，我們試圖找到錢，我們也在想作為 Hackteria，在 2011 年初我們想過是否應該申請一個為期三年的巨額補助？當我們很快的...說成功好了，但我們那時想，我們現在不需要大的資金，我們不希望一些大學接管它，說這一切都是他們的，我們想保持更多的自由，你知道，更像是在把這些分散式的活動給中心化了。因此這像是一個還可以增長的網絡，因為如果我和 Andy 向大學單位申請 50 萬美元的補助，然後它就變成了這個大學計劃，我和 Andy 在那裡，它無法發展網絡。所以當時我們沒有那樣做，我們故意放棄了一些大的補助，雖然當時那真的是一個很難的決定，不然我們甚至可能已經成功了，我們當時在這方面真的是充滿前衛性的，但我們故意不想申請補助金，因為我們不知道它在未來會如何發

展，我們想讓它保持開放性，加入並發展一些我們甚至無法想像的東西。

我們當時真的很前衛、很新，所以人們向我們砸錢，他們甚至要求我們申請另一個，比如說還有另一個瑞士的基金會給我們 15000 瑞士法郎，或美元，要我們在瑞士組織某些活動。所以我們在 2011 年舉辦了一個活動，我們在瑞士舉辦了一個大型活動。但我們當時的想法是，你知道，作為一個網絡。也許赫爾辛基的團隊也想組織一個占地公頃的活動，他們會找到他們的錢，也許法國的駭客空間也想做點什麼，無論如何，他們從不跟錢一起工作，他們就像駭客，他們只是自我組織一些事情，去邀請大家，請大家來睡在地板上，差不多都是這樣的做法，這是一個具有相似價值觀和活動的網絡，每個事件或活動的資金來源不同，根本不是中心化的，還有一種東西啟發了我們，叫做 Dorkbot：「人們用電做奇怪的事情」，那是一種網絡和郵件討論群。你知道蘇黎世有一個 Dorkbot，倫敦有一個 Dorkbot，他們在香港很晚才創辦 Dorkbot，但後來它完全被這所大學接管了。但是 Dorkbot 是一個非常自組織的無資金網絡，人們在上面發表關於「用電做奇怪的事情」，比如未完成的產品或是原型，或從上面得到意見回饋，那是十年前的事了，現在有點消失了，但這也啟發了 Hackteria。我們是一種連結維基和郵件討論群的連接器。我們有一個維基和一個郵件討論群，人們可能會突然跳出來，「我想在聖保羅舉辦 Hackteria 活動」，你知道，我不在乎他們如何資助自己，他

們不必要錢。

但是效果不太好，比方說，它是否會發展成為一個自組織、分散的網絡。我們有一個很大的分歧。所以我們一直在等待，直到有人在赫爾辛基組織了這個可能是 Hackteria 實驗室，並且可以繼續下去。所以我和 Yashas 在瑞士的活動一年後，我仍然認為我們還沒有到達那裡。我認為我們仍然必須承擔起組織另一次全球活動的責任，我和 Yashas 當時在想，讓我們在班加羅爾組織一些活動，班加羅爾是另一個熱點和資金來源地。因此，到了 2013 年底，2013 年一月或二月，我們在班加羅爾舉辦了一次活動，我們試著找到資金，但我們到處都失敗了，比如亞歐基金會，我們試過，所以通常我們首先有了想法，讓我們做一個活動。然後我們找到錢，或者我們受到現有節日的邀請或參加工作坊，當我們用他們的錢做 Hackteria 活動，他們邀請我們，有些活動是自籌資金的。我在蘇黎世開了一個工作坊，製造了一些感測器，人們會付我的工作坊 100 美元，我就很高興了，就是自辦活動、自己出錢，但在印度舉行的活動是因為我們沒有得到任何資金，我們為個人提供了一點旅行支持，他們可以申請旅行支持。但這是他們的錢，參與者贊助組織的錢。剩下的部分得到了藝術學校 Srishti 和國家生物科學中心的支持，我們可以獲得場地，一個睡覺的地方，東西，食物，而不是那麼多錢必須流動。因此，在印度的例子是主要由一家大型機構主辦，就像國家生物科學中心一樣，就像印度最負盛名的生物研究機構，他

們接待了我們，他們已經與 Yshas 合作多年了，他是老校友。事實上，對我來說，藝術科學合作之所以成功是因為，這些被訓練成藝術家或科學家的人，他們已經通過其他一些活動認識了彼此，也許他們會一起去釣魚，也許他們會一起組建一支樂團，他們甚至一起去上學什麼的，我認為是出於友誼。你有不同的職業，不同學科。但你認為，我們相處得很好。我們應該一起做點什麼，我認為這通常是最成功的，藝術與科學的合作不是從藝術家和科學家的想法開始的，它已經開始作為一種人類友誼，我會一起做些事情，因為你們有共同的價值觀和友誼。

174 是的，所以我們一直在活動，我們有時有專為計劃準備的資金，有時用來在瑞士舉辦幾次工作坊，有時我們可以被邀請到俄羅斯，他們有很多錢，我們在那裡做 Hackteria 活動，很多不同的情況，但並不那麼容易。不知怎的，我認為有一件事是，問題是，比方說，(Hackteria) 網絡中的某個人，他們可以在自己的都市申請 Hackteria 活動的資金嗎？或者它是一個只有被四五個創始人所擁有的品牌，我們總是說「做吧，做吧！」我們總是想說，好呀，在曼徹斯特的人來申請舉辦 Hackteria 活動吧，甚至真的有人申請補助在當地舉辦了 Hackteria 活動，他們中的一些人得到了資金。我甚至不知道這也不是我唯一可以使用的銀行帳戶，Yshas 主要在學校進行 Hackteria 活動，但也邀請校外參與者，因為駭客教育應該是一種開放的形式，而不是只對參與者的學生開放，這是我們的一些價

值觀，是的，差不多就是這樣。但我們也總是喜歡在 2011 年這些重大事件之後，在印度，我們總是說，我們不想過於狹隘地定義什麼是 Hackteria？我們希望它保持開放，這樣人們就可以用他們自己的方式或想法加入，當然，這種想法有點，與想申請未來五年大資金的封閉團體不同。因為你必須有很完整的計畫，要有階段性的管理計畫，我們不想這樣，此外 Yshas 真的不喜歡這種組織和管理大型補助。我有時很想這麼做，因為當時我們真的很搶手，我們曾有一個很棒的團隊，你知道，完全是前衛的。有時我會問我自己，我們應該試著獲得 3 年的補助金嗎？比如向比爾和梅琳達·蓋茨基金會申請？例如，我們曾考慮他們，我們應該得到更多的百萬美元來做這種活動嗎？但後來我們一直沒有這樣做，我們從來沒有申請過一大筆錢，沒有人做好準備，也沒有人，我也任為這可能對網絡自由精神有一點危險，如果我們申請大筆補助金。還有一個問題，我仍然認為有時在瑞士確實能賺錢，也許我的角色是 Hackteria 裏最活躍的角色，我工作了許多，我為其大力宣傳了很多，當然，我也申請瑞士補助，所以有時候外面的人會認為這是一個來自瑞士的計畫，由一些瑞士文化基金補助，這與作為一個全球網絡是非常衝突的。他們說如果我們被邀請參加莫斯科的活動，他們試圖從瑞士拿錢，然後寫下「來自瑞士的集體 Hackteria」，我真的一直反對這一點，因為首先，這不是真的，它不是一個集體，不是由瑞士人組成的，但他們只是想從瑞士拿到錢，所以他們在描述中寫道「瑞士集體」，臺灣人總是這樣做，這真的讓

我很生氣，比如，他們可以寫「全球 Hackteria 網絡中的瑞士成員」之類的東西，但是他們卻寫了「瑞士集體 Hackteria」，所以這真的很難去宣導這個觀念，向組織者或其他活動表明，這不是一個個人的或集體的國家計畫，但是你知道每一個藝術活動都要展示國籍，這簡直是胡說八道。

Q：你能否說明一下或區分基於金錢的計畫和基於價值的計畫？

A：讓我們不要過度討論這個，雖然我們已經對此有過了激烈的討論，我想匿名決定我們不想投入一個大計畫，我們希望它作為一個平臺保持開放。如果是我們賺了大錢，那麼將只有我們在努力，所以它是非常排他性的，其他人就不會再繼續合作了，如果它像一個自組織的，那誰有一點錢，誰就為維基和網絡的發展貢獻一點費用。但後來發生了變化，過去幾年我們一直在想，也許我們可以考慮在瑞士建立一個更長遠的目標，我們在瑞士從未有過一個地方或活動是極度聚焦的，但是最近兩三年我在想，也許十年後是時候建立 Hackteria 中心或實驗室了，是的，所以現在我們甚至在瑞士有一個空間，為此我想我們可以申請三年補助，在我們擁有的新空間裡有焦點的進行 Hackteria 活動，但這不是十年前的想法，一開始我們從來都不想要這樣的空間。我們曾想保持遊牧的，但現在我想我變老了，也開始和瑞士的一些人合作，我們認為在蘇黎世有一個空間可能很好，現在我們有了這個機會，對於這一個空間，我希望獲得三年的

補助，這樣我們可以更合理地規劃一些事情，這也是網絡中僅有的一項活動，這就是為什麼我叫它 HackteriaZET，位於蘇黎士的 ZET (Zentrum für Experimentelle Transdisziplinarität)。

Yshas 還在這所藝術學校工作，他也越來越轉移興趣去創作更多的音樂，所以他沒有那麼投入。這就是，你知道的，很多年來，當他這樣做的時候，就像與從事環境監督的科學家合作一樣，現在，他又有點喜歡音樂了，這是他一直想要的。印尼合作夥伴已經是該網絡的一部分，斯洛文尼亞有這麼多合作夥伴，全英國都有合作夥伴。但是，在我說這個增長階段之前，在 2015 年和 2016 年之前，我們的網絡一直在增長，Paula 在西班牙推廣了很多 Hackteria，她也是一個非常重要的成員。他們在電子郵件簽名中說，這是全球 Hackteria 網絡的一部分，但不知怎的，我們做了一些不正確或不清楚的事情，關於 Hackteria 網絡的某一部分，所以我們把它弄得很模糊，可能是故意的，也可能是我們沒有成功的把他搞清楚。比方說，作為一個國際網絡，為了使其更具結構性。是不是每個人只要參加過了某個 Hackteria 活動，那他就可以稱的上是網絡成員的一份子？我會說是，但也許人們不知道他們自己已經是了。所以在過去的幾年裏，我們思考了很多，像現在我們的網絡已經很大，我可以說，人們覺得自己與這些活動和價值觀有關聯，但沒有發生的是，那種很多人在世界各個地方，自發性的發起了活動，很多成員不斷地創作自己的作品，然

後我學到了一些東西，也許藝術家不是這樣一個合作的物種，藝術界也非常關注提升個人，我認為很多人參與了這些活動，甚至從這次交流和他們學到的東西中受益匪淺，他們以個人藝術家的身份繼續職業生涯。我想 Hackteria 還涉及很多，比如說，新興藝術家，我們從未真正與知名藝術家有那麼多的合作，有一些不對的人們參與了這些共享文化和學習，他們只想被邀請去高級畫廊，我想這也是一些我們創建 Hackteria 的典型現象，當時很多人可能只是第一次參加一場演出，或者像新興的年輕藝術家，我認為這是 Hackteria 裡一些很酷的角色。還有，我想 HackteriaLab 是一個新興藝術家可以進行實驗的遊樂場，嘗試想法，聽取其他參與者的意見，發展他們的實踐，這很管用，很多人都是這樣。我會說，受到早期 Hackteria 活動的影響，十年後，他們已經相當成熟了，我認為他們的工作中包含了一些內容，但可悲的是，分享的價值並不大，現在他們只有這些漂亮的藝術家，你知道，通過一個網站，他們沒有記錄他們是如何做這項工作的，也沒有記錄參考文獻來自哪裡，所以，我們的副標題「開源生物藝術」，這是我們在藝術領域提倡的想法，如果你做一件作品，同時記錄下你是如何做的，這樣其他人可以重現這些活動，並從你的實踐中學習，並且以開放源碼的心態開發他們的作品。但藝術家是最做不到這點的，不僅僅是他們自己的錯，整個藝術界都不支持這一點，因為這些計劃中有很多都是高度合作的，但最終，藝術界想在這該死的作品上留下一個藝術家的名字，而不是一種合

作，科學是完全不同的，科學就像每一篇論文裡都有許多作者的名字，許多參考資料都提到了資料和知識的來源，因此，你們想宣傳這種認證的思維方式，以及資料和方法。所以你寫了如何製作這個藝術品，讓另一個年輕人可以學習，用這種藝術來製作自己的藝術品，這是不同的概念和審美當然或「輸出」，但我認為藝術世界是最不瞭解開源文化的。我知道農業產業可能也是，當然農業一個更複雜的群體。但在 IT、極客社區，人們更容易理解這種合作，然後在 Github 中提供協作者姓名，並開發一些軟件，你們知道，在彼此工作的基礎上，這在科技領域是很正常的。但在藝術界，卻全然不是這樣。

Q：你希望這個網路建設在未來會產生什麼樣的結果？假設我們正在建造一臺新機器，我們如何期望這臺機器與當前的不同？

A：機器意味著工作系統...首先，人類不像機器一樣工作，機器是人造的，我們不能說人類就像機器那樣工作。因為機器是由人類製造的，是的，應該是關於社會制度？是的我們在 2015 年和 2016 年有很多相似的想法和願景。我們如何繼續？我們有點希望它會變得更去中心化，但那並沒有發展的很好。所以現在我正在做，比如像 2019 年的這些活動，這也是 Hackteria 十周年紀念日，所以我們在想，你知道，很多活動，我們試圖在這裡和那裡籌集資金，希望在全球以及瑞士開展活動，但我們並沒有成功地為十周年紀念計畫籌集資金，但這有點像我們讓一些老同學聚在一起的想法，對我來說，

或者更像是一次退一步思考，好好想想未來十年會是什麼樣子，但最終我們無法籌集資金來真正組織它，但是我們有一些錢，你也參與了這個計劃，是關於開發新的合作夥伴，順便說一句，你也是其中之一，Hackteria 網絡，Toru 也是，這個想法也是為了擴大網絡，你和 Toru 加入了這個網絡，並開始在沖繩和臺灣的活動，並繼續與印尼朋友合作。但不知何故，我們所希望的這次活動就像是一次與一些元老成員的重新出發，你知道，把他們都帶到一起。你知道十個人那麼小的集會，並真正思考如何在未來十年內發展它，但這從未發生過。

很多人也在早期階段就離開了，他們還有其他的生活要忙錄，就像他們本來是新人，但後來成為了一個母親，你知道，比起文化全球網絡組織者，她更想成為一名母親。劉佩雯是最早的成員，在臺灣組織活動的時候也非常積極，她在瑞士組織了 HackteriaLab，以及在印尼組織 HackteriaLab。同時，Urs 也是，他非常專注於他的公司 Gaudi Labs 的開發，因為這是他現在的全職工作，所以他沒有多少時間從結構上塑造全球 Hackteria 網絡，所以我們失去了一些結構，像是組織力。我們想保持開放性，但後來有更多的人離開，因為他們還有其他更重要的事情要做，這座建築有點倒塌了。我要說的是，2014 年，2015 年差不多是我們巔峰，我們有很多人定期開會，夢想著在這裡和那裡舉行大型活動，然後我們做了一些活動。2017 年，和 Maya 在瑞士組織另一個 HackteriaLab，此外，2018 我們與

GOSH 網絡密切合作，將大量的 Hackteria 網絡帶入這個更大的領域，關於開放科學硬體的新網絡。所以這個實體是 Hackteria 和 GOSH，於 2018 年。Hackteria 只是一個對於 GOSH 的小小貢獻，GOSH 是一個更巨大的網絡，但我也很享受將我們的網絡接上其他更大的網絡，那也很有意義，而不只是將 Hackteria 本身經營成一個巨大的全球網絡。當我們總是在聚會中開玩笑說目標是統治世界時，這有點瘋狂，你知道，就像「我們將征服全世界！」這就是為什麼 Hackteria 的標誌是這樣的。是的，我們在開玩笑。我們在日內瓦舉行了一些會議，我們在日內瓦舉行了一些活動，2017 年，還與日內瓦大學合作 Biofabbing，然後你知道，我們開玩笑說要把這個聯合國標誌作為 Hackteria 的全球組織，然後，我重新定義了自己作為全球 Hackteria 網絡大使的角色，一個全球網絡需要大量的關注。比如說，它需要很多，一個人負責這個全球性的，你知道，網絡，四處旅行，吸引人們，一個負責全球網絡的人，它還需要很多面對面的交流。我會說，維護網絡和關懷夥伴，我不太相信這種純粹的線上和價值驅動的活動，它也必須是面對面的，和人們在一起，就像現在我又來這裡（日惹）做一次。

於是，與 Maya Minder 一起，我們做了很多活動，Maya 完全接受了 Hackteria 和其中的價值觀，像是更多來自發酵和表演裝置的東西。但她也非常喜歡這個全球網絡，我們舉辦了一個名為「Biohack-Retreat Klöntal」，人們來自世界各地。

兩個來自臺灣的人，陳科廷和賴怡晨，來自日本的TAKE，然後我們開始了 HUMUS sapiens，也在 Hackteria 網絡裡舉辦一種以土壤為焦點的更為地方性的活動，所以這是正在進行的。那個活動我們在 KROMA 做的群眾募資。我們也有一些眾籌資金，但不是 Kickstarter，但其他一些以公民科學為重點的眾籌平臺，HUMUS sapiens 和 Biohack Retreat Klöntal 是兩個活動與 Maya 一起組織了眾籌，但它有點特別，所以它是眾籌，再加上對公民科學的加成補助金，意思是當你達到 10000 元的募資目標時，另一個基金會給你另外 10000 元，雙倍。只有這樣做是有意義的，否則就是廢話，不然就只是從你奶奶那裡偷錢去做你的藝術垃圾，我會覺得那眾籌就是完全的垃圾，只是因為這個基金會增加了一倍的補助，我們只用從這個基金會得到的錢來工作，但我們已經得到了人們的承諾，要把資金投入到這個計劃中，但事實上我們已經償還了，我們只使用基金會加碼的費用，我們把眾籌款項還給了民眾，我們已經做到了，所以我們先向民眾募款，當我們拿到基金會補助時，再把原本款項還給他們，我們就是這樣做的。但很多眾籌平臺都有這樣的特別合作，給你額外的錢去連結指定的主題，那很常見，很多平台都有。但是純粹的眾籌呢？我們看了很多遍，這完全是愚蠢的，我們當時表現很好，我們當時是單月最佳計劃，你知道，在這個平臺上，我們在全球擁有一個龐大的網絡，但是我做一些文化活動的想法，卻必須請我的朋友給我錢，那是愚蠢的，是國家必須為此買單，我們卻為文化繳稅，我想要的是那筆我們繳的

文化稅，我不想讓我的朋友和我富有的表哥給我錢去補助藝術家，藝術資金的最低級例子就是眾籌，因為你的意思是你的家人支持你，或是你的朋友，如果你的藝術對社會毫無用處，甚至國家基金的納稅人的錢你都收不到，然後你必須問你的祖母來負擔你的藝術費用，對我來說，這是你能得到的最低限度的感謝，你知道，這意味著社會認為它沒用，我也可以叫我奶奶給我錢，讓我去海灘躺著，不管是藝術還是在海灘上滑雪，還是買一輛豪華轎車。如果藝術最終成為眾籌，這意味著這是新自由主義垃圾資本主義的最後階段。

Q: Can you tell us the origin and the current states of Hackteria?

A: In 2009 we started Hackteria, in fact, at that time it was hackteria.org with the idea of making a website and a knowledge kind of sharing platform on a wiki. It started during an event in Spain that I joined in 2009 in February. I was very new to this whole media arts or DIY culture at that time, just doing some workshops already in Switzerland with my geek friends but I was not yet connected at all internationally. In 2007/2008 I did some DIY electronics workshops in Switzerland. That's kind of the beginning of Hackteria was connected to my personal freshly found enthusiasm, do it yourself activities and also open source, open source as an approach to science and technology. I was already

teaching a class of nanotechnology, a lab class where I also introduced the students into building their own laboratory equipment using open source approaches using pure data of visualizing microscopy image, using Arduino to make a setup to measure some nanoparticles. This was a lab course I developed in 2008. And so with this kind of backpack of like teaching, doing DIY science equipment and like really enjoying making synthesizers and experimental music. I saw a call for participation in an event called "Interactivos?" hosted in Madrid in Spain which at that time was already quite famous. I heard a little bit already about it. It's kind of an event with a strong open source culture mindset. So you come together, very internationally. For two weeks to work on a prototype, not on a finished product or something, and it's kind of a two-step process. First, there's a call for a project leader who suggests a topic he wants to research and investigate and then there's a second call for participating in one of these nodes. The topic of Interactivos? in 2009 was garage science, so like doing science in the garage which I really liked totally fits my interest: do it with yourself and low cost science. There was one research node on astrobology, life in outer space, so I applied to participate in this event. So I went to Berlin, first to Transmediale to join some other lab there. And then I went to Interactivos?, and somehow, during this trip I met a lot of

other international media artists that have a strong focus on open source and this was a bit of time there. Everybody using Wiki and open source was really hot in the media art and Puredata. And I also used, for example, wiki in my lecture with my students to document your work. Interactivos? was a fantastic event, so you are like in these groups. The topic is somehow prepared by one person, so the material is already ordered. During the event, it's really like a team work, that you don't, you know, it's research together, it's not about already a pre planned activity, it's like just the topic was already predefined "Garage Astrobology". I came packing my little synthesizers and packing myself with microscopes I was building like a few months before. We were in a team that was led by Andy Gracie. He's an artist originally from the UK but living in Barcelona or somewhere in Spain and Gijon. He was the mentor of this node on Astrobology. He has been working for many years already in the field called bio art or art and technology, merging living systems like insects or other animals or also rice growing with robotic elements and using a kind of machine learning and algorithms and combining with natural elements of bacteria. Many, many cool works, His cybernetic system, very philosophical context always. He has a strong interest also in life in outer space. He likes rockets and life on Mars and some of these... so he was

suggesting his garage astrobiology. He's also a very craftsman DIY guy. So we're a team of like 6, 7 people, like architects, artists, me as a kind of science educator I would say at that time and DIY enthusiast and that's made this one one of the main projects that later on followed Hackteria for all the time. I already brought the self-built microscope that's made from a webcam. And we worked in this group with the tardigrade, the little animals that can survive out of the space conditions. We were hunting in Madrid for these little animals, the tardigrade. The European space agency did some research with them. Into how they survive out to space conditions and there was I guess partially the inspiration for the project is like there is this animal here on earth that somehow can survive out the space conditions. That was a very surprising result, it was very popular media also, this research recently crashed on the moon. The Israel research did an experiment then crashed on the moon. So maybe they're living on the moon. They can survive surprisingly long, but of course they don't survive the radiation in outer space. Nothing can survive from radiation, so they have to be inside a stone or something. t Interactivos? was a crazy group mass event for two weeks where the final output is not a final product. It's a documentation on the wiki of a prototype, Also at the final day, we just show people our table. Of course, we clean up a little bit and show

what we have been working on. But there was no pressure at all, to put an object there that is like for an exhibition, not at all. There was a strong pressure that everything you do should use open source, kind of tools and should be documented on the Wiki. So that's medialab model in Interactivos?, they have done this already for many years before with some of the most famous and meanwhile also successful enthusiast in media art. A lot of people were in at Interactivos? at that time was very famous. Some of the best media artists of the world come together there. It was really cool and for me it was like mind blowing experience. People from all over the world there from China from Australia from the US from all over Europe we're participating from India travel there to participate at this event.

In fact, if you look at the Hackteria website, the first sentence is: "Hackteria was formed in 2009 at Interactivos.?" with the link. We went to shows, in the evening we all hung out in the youth hostel together, partied together, and I met this other guy called Yashas Shetty. He was in another group doing environmental sensors on balloons to measure pollution in the city. There were many other cool projects, people building 3D printers or drones with Arduino or using microscopes and doing things with open-Frameworks, doing some kind of Sonifica-

tion of the motion of bacteria. Interactivos? is the hotspot in the media art scene, and so a lot of people came in the evening to see what we're doing, like friends of the space, it's Medialab-Prado. Later it became much bigger and as a Fablab, an exhibition space at that time, it was more like a media lab in a basement. I talked to Yashas and said let's do a jam session, some music together, so we formed like a little group of five people, and we like jamming a bit, so we had this kind of improvised music concert in one other, venue in the evening with some saxophone I played a synthesizer and Yashas was playing some other thing on the computer. We talked and he said he's starting a new class on teaching artists genetic engineering and synthetic biology. Synthetic biology is a more radical approach to genetic engineering. Instead of changing a few genes, you totally kind of rearrange a bacteria, let's say, with the view set from an engineer to kind of make machines out of living systems, it's a bit their metaphors. It's a very geeky engineering subject to rearrange genetic engineering to make it more cool. So genetic engineering it kind of involves that you modify the genetic code of a bacteria, synthetic biology means you totally look at this from an abstract engineering view to rebuild the machine with living or components and they call them building blocks. So let's say if you need an oscillator in a bacteria, you click, chikopa!software, so it's a very engineering

approach to modify genetic organisms like organisms and we were really interested because I followed this.

I talk about genetic engineering also in my lectures and I follow this kind of interdisciplinary field of synthetic biology where artists and artists, biologists and engineers work together. So I was super interested that this guy already does a class with artists. So we talk and then also let's say this synthetic biology scene. It's very much surrounding an event called iGEM. The Internationally Genetically Engineered Machines competition. It's a student competition started by MIT in 2004 or 2003, I don't know. It's very much this syntheticology and iGEM is very much overlapping and I followed this already for many years as a kind of observer because I liked it because all the students they work like during the summer they publish everything on the wiki, they have also strong open source component and all the thing you develop for the genetic engineering has to be open source. So other people can use the blocks, the building blocks for building bacteria that would ever glow in the dark or something, but I was a bit critical to it, also it's a very kind of rebranding of genetic engineering to make it cooler. This iGEM and also there's no artists involved, there's no kind of social responsibility involved. That's all I like. "Yeah. Yeah, we can do it. We solve all the problems with

genetic engineering bacteria.” At that time it was still quite small, it became huge. Now 2,000 universities are competing at this. And at that time there were maybe 50 groups or something, and in fact, Yashas and the institution where he’s employed, let’s say, or even an artist residency at an art school in India called Srishti. So he collaborated with some biologists in the national center of biological science to host a class for artists to join iGEM and also work on synthetic biology. And so I thought they were super cool so we talked about wiki, making like do it yourself, laboratories for genetic engineering and combining machines and robots with living systems, this open source approach too, also working as artists with biology with Andy Gracie and Yashas Shetty. We thought this iGEM is bullshit, because it’s just fucking students and engineers, there’s no artists, there’s no critical elements, there’s no anthropologists, there’s also very western influence. It’s a very American-based and kind of mindset there. So we thought we should start something ourselves, inspired by *Introdutivos* that has this wiki platform to allow other creatives and artists to also work with biology and their studios in the kitchen at home. And so we were just drinking beers and said let’s start something together. I think we were very motivated by this collaborative research we did all the week by building in microscopes, talking about, you know, modifying bacteria

and India and artists involved and designers involved. And so yeah, we kind of kept in the loop, Andy Gracie, Yashas Shetty and myself, and you know we email each other and maybe how should we start this project now? And yeah, and then Yashas Shetty started already, let’s say with his student class and he came up with this idea to call it Hackteria. They also made a logo of some kind of a bacteria that looks like an electric circuit. And so, we already organized a trip to India, and I also got some funding. I apply for some funding to do these kind of do it yourself workshops for artists to get started with biology and working with microorganisms. We already then used the name Hackteria and we had really fun and so then we thought, okay, we have to make this website and you know, so Yashas invited me to Bangalore and so a few months later I traveled to India to work with his students when this project was going on, building like this equipment, building these microscopes, going for field trips in the city, collecting samples and talking about genetic engineering. And we set up the website, *hackteria.org*, we set up the wiki. Also on *Hackteria.org* there’s a big wiki and the first post is this workshop we did in Bangalore. With the students of art and design. It was 2009! The starting idea!

In 2009, I also kept in the loop with some friends I met that invited me to a festival in In-

donesia, it’s called Yogyakarta International Media Art Festival held by HONF, Cellsbutton. It was organized by an Indonesian media art collective called HONF, the house of natural fiber. So Cellsbutton International Media Art Festival of Yogyakarta. So I combined my trip to Bangalore to continue to join the media art festival in Yogyakarta, so I traveled from Bangalore to Jogja to join there. Back with my whole bag with DIY electronics workshop material that I already did also in India, pack my bag with webcams to build microscopes but also look locally where I can find the material, go to electronics stores on the streets of Bangalore or check electronics stores here in Jogja. On the same trip I showed this stuff and during the media art festival, which was also a fantastic experience. Cellsbutton is not an art festival just like two days with an exhibition and a concert, it’s like almost two weeks or 12 to 13 days, it’s kind of a mixture of maybe half of the people are Indonesian kind of collective artists, individuals, freaks including the team and also half of the participants are from international. There were people from Japan, Hong Kong and from different places in Europe. There were a lot of people from Česká and Slovenia when I was there in France, I was the only Swiss guy. It was a mind-blowing experience, and people I met there at the Cellsbutton Festival were really happy that someone does such DIY synthesizer workshops. I built a little

oscillator synthesizer and we built a case. I think for some people it was the first time they made his self-made electronic circuits for his Synthesizers.

And people at the workshop were for example Helmi Hardian from Surabaya, Andreas Siagian that I still work with, he’s now in *Lifepatch*, Togar. I think they all super motivated about this DIY Synthesizers, but the local group I was mind-blowing, they already did workshop like growing bacteria for let’s say artistic purposes. They collaborate with the local scientists also on making body modifications and a lot of crazy amazing shit and we made like noise performances in the evening. We had a live VJ set where people use Puredata and other like live coding sessions and breakcore concerts and we go camping. It was also very much a group activity. We’re all kind of young people at the festival I would say. We’re all we like a group of 50 people go camping somewhere and we spent the night partying, making music together, talking all kinds of stuff. Also more like a camp and what you would say as an art festival as you would know it from Taiwan, like we worked together all day long. There was some schedule of doing workshops at a local kindergarten at the university. Also we went to some place for handicapped people or we did workshops, also soldering or some people like mentally handicapped and we built some synthesiz-



ers with them. It was fantastic experience and I didn't even know the program, people would say, in two hours you have workshop at kindergarten, you're like, okay! and then you catch your stuffs and go there and do a workshop. I was kind of exposed to this idea through practice, I think you have to learn to improvise and adapt to the local situation. And you know, change your concept of what is the workshop in the media art circles. Yeah I met people like Togar and we continued the collaboration also on friendships with those people. So that was the kind of first year on of Hackteria. We also applied to do workshops in many other places. We do workshops in Berlin on building like scientific equipment like microscopes. Everything is documented on the wiki, 2009 let's say a foundation year.

It also involved many other international activities like workshops in Berlin, workshops in Norway and so forth. The group and the idea started in Interactivos, in Madrid, then in Bangalore, in Berlin, in Indonesia, in Norway. The whole year was like this with Yashas Shetty and Andy Gracie and also Urs Gaudenz. We did a lot of workshops all over the planet. So me and Andy Gracie did a workshop called "Bioelectronics for artists" at an event called Píksel in Bergen, Norway. Somehow we build equipment, we like microscopes and we work with Puredata to track the motion of the small animals to

make music with it. It was a five day workshop on building your own bioelectronic music devices, using cameras and Puredata and electronic sensors and how to measure signals from living systems to make music with it. But because we were doing animal experimentation at the workshop, the whole media banned reporting about the festival, because we do animal experimentation just for fun, let's say for art which is obviously fun although most of art is not so funny. So that year was groundbreaking, also went to Hong Kong to this Microwave International New Media Arts Festival to do a workshop, also on like tracking the water bear, the tardigrade same as we did at the first workshop, making music with the water bears and building projectors with the laser, laser pointer and a little drop of water with the water bear, to project everything on the wall at Microwave Festival in Hong Kong. So from this foundation year, there are people involved from Hong Kong also from Taiwan, from Indonesia, from India, from Switzerland from other parts of Europe for example, Spain. I think with this founding let's say being very globally connected, this had to have an impact on how the project developed further on. The very core idea was to develop knowledge that is documented on a wiki about Interdisciplinary collaboration, artists work with scientists and Hackers work together with some designers on making the work with living

systems more accessible. Living systems means plants, human body, bacteria, water baths, and also building the equipment to be able to do so, and allowing other people to build this low-cost equipment to set up a bio lab in your own artist studio. We use recycled stuff from old computers like a computer fan we use to make a spin coater. We use other motors to make a shaker, when you cook something like, you know, you need to shake it all the time, during the cultivation of the bacteria. So we built a lot of this, we recycled some electronic trash to build scientific equipment, especially myself, I was working a lot on this while Yashas Shetty worked a lot on this like making this genetic engineering more and more critical approach with artists and designers.

Yashas Shetty did a few events, participation at this iGEM, in the first one they built this books 'SYNTHETIC BIOLOGY FOR ARTISTS & DESIGNERS'. They wrote the book and they built the bacteria that produces the smell of monsoon rain. The rainy season in India, it's called "monsoon", they introduce the gene into a bacteria that smells like rain. They won also the prize because it was the first time an artist's critical approach, it's about the environment, environmental change. When the monsoon rain shifts, there is going to be problems in India about rice culture and stuff. So they kind of make a bit

of a joke about this synthetic biology, and can only offer you a memory when still before the climate change, you can still be in the laboratory, smell this smell of rain, beautiful work. And also then they built in other sessions, they built this mobile laboratory to go into the forest and to do a kind of simple analysis of genetics in the field and so that was really mind-blowing. We had the wiki and we had a lot of interactions all over the world, people were also very motivated, all the people we met at these workshops we did another workshop at Luzern Media lab on building Spectrometers and working with light and lasers, and kind of analytic performances with this rainbow colors of Spectrography with Andy Gracie again.

And then we thought, It doesn't work by itself. The fact that we have a wiki will not motivate anybody to write something for the wiki. Although I believe in open culture, Wikipedia is the best example that it could be self-motivated. So we thought we have to do an event to motivate people to develop new content that can be a workshop or a new prototype, similar to our experience at Interactivos. So we thought let's do an event. Andy Gracie and I organized an event in Switzerland called Hackteria Lab in Dock 18 in 2010, with this little funding we had from 2009. So we brought a lot of cool people together. Maybe 15, 20 participants or something,

half Swiss half International, the people we met at the workshops before, you know, they were really motivated. "I want to do this stuff again!" So we try to invite them, host them at my friend's place. And that's when it's kind of shifted from this idea that it's a website. We thought about it, also, it has to be activities like real-world activities where we come together, we research things together and during that week we create content that is also documented on the wiki. The motivation is that people are in a group together, drinking beers, eating pizza and then by the end of the event, they are really motivated to show what they have been doing this week. So that's kind of when this idea started that to create content that we can share through workshops or online, through the wiki, we have to have these research labs, that we call "HackteriaLab". That motivates people because you know we invite them, we give them food, we give them a creative environment, and by the end of the week there is some new content on the wiki. It's a common thing also called wiki sprints or hack sprints or Hackathons. This is a model that was developed already a while ago, especially in the software environment and we were inspired by this. But again it's about making biology and living systems more accessible to work with for artists and creative teachers, hackers, makers. During the first year, that is kind of where it changed from a pure wiki idea to organizing

physical events, and the main activity was towards developing workshops that can be implemented somewhere to teach people, how to work with living systems, how to work with bacteria, how to work with microscopes, building your own equipment for like a spectrometer, measuring signals from plants.

Q: Can you introduce or describe your role in these practices?

A: Andy Gracie is a real artist and craftsman that builds big installations. I really like his work combining living systems with robotics and machine learning back in 2009. And Yashas I'd say very philosophical approach to work means science or means lives and also working in India, also, he is mostly a musician by his enthusiasm. My role definitely comes from my background also being originally trained as a scientist. Also doing a lot of, let's say, material. So my role is quite influenced from my background in nanotechnology. Where I already tried to bridge biological systems with material science and my newly found enthusiasm in working with DIY electronics, and open hardware like Arduino, with our community in Switzerland is Mechatronic Art Society and DIY electronics community. So my role was very much also developing new ideas for making scientific science equipment, a lot of the workshops I developed were going towards this and I

really liked doing workshops, I like to travel. So within the Hackteria, let's say activities, trying to go around the world and do workshops on this DIY, call it "do it yourself biology" or "do it yourself laboratory equipment" always also with creative elements of making music with it, or building it like from trash very cheap. Science equipment doesn't have to be a black box, something magic in science is something you can understand. It's usually a laser and you put something in the between and you look at some sensors. So conceptually a lot of science equipment is very simple to understand, But to make it robust for scientific analysis is a bit difficult, but for playful experimentation for artists or who make music with it, it's easy to do it in workshops. I got invited to many places and we got invited to Finland for a series of workshops. We got invited to Slovenia for a series of workshops on artists and nanotechnology. We have a lot of international activities in these years. At these workshops we met people, you know that kind of we kept in contact with the people that like sharing their knowledge, building stuff and working creatively with living things. More people joined this Hackteria network. And after the first event in Zurich, we also thought we have to organize a bigger event again in Switzerland. So my role then also became besides building by developing workshops and building DIY equipment and kind of being trained as a scientist and bridg-

ing to art. I also became a kind of organizer, kind of trying to organize global events where I invite all these people that we met.

During the first one or two years, to come again together and still inspired by this, you know, collaborative development we started in Interactivos, we spent like a week or ten days together developing new stuff. So I also became kind of a coordinator and organizer raising funds for doing so, and keeping in the Loop with everybody, making some Google docs, writing down numbers when and renting a venue, building a team. So I became an organizer within this Hackteria network for organizing events. Because purely online we were not so interested, we want to make this face-to-face meeting activities. We didn't have a clear goal where we should push it, we just knew that purely a website is not interesting. And also we knew we are not gonna have a small group, collective. We talked about it in the beginning, maybe Andy, Yashas and I could form a collective, and you know, do artwork together or something. But we also were not interested in that collective idea, so we wanted to make this more like a platform of organizing physical meetings for code development of new ideas and prototypes, for hosting the wiki. My role was being the scientist and the DIY enthusiasts and eventually becoming an organizer in these global activities.

Q: Why global? Why global and how the global network was formed? and what is the best value you see in the global exchange and gathering?

A: The forming and foundation of Hackteria was a global thing already. There were collaborators like co-founders from India, it was already there. We started this as a group of enthusiasts that already were globally distributed. The first year, activities in Indonesia happened, activities in Taiwan. Also we did a workshop and building microscopes together, with my Indian collaborator in 2009. We went together to Taiwan to also build microscopes at Playaround in Taipei art school there. Interactivos was very global, people from all over the world, that's where we formed the idea. So, participants in these co-founded activities were already globally distributed. And at that time you know wiki, online collaboration was all like this, it was before social media, you have to think about this. Facebook was just young, I didn't even have a Facebook account at that time. So this is when we had mail lists to collaborate on open source projects together. We had wikis to collaborate with some guy in Brazil. This was totally the times of global open source collaboration using computers before social media when such social media came a bit at the same time, there was this scene in the

2000, maillist, wiki, opensource when wiki were from the mid 2000. And so everything you know the Internet connects people globally, that was how we were kind of this generation.

Personally I'm from Switzerland, it's kind of a small country and also Switzerland is very globally connected. I grew up in an environment, where in Switzerland, more than 30 percent of the population has an immigration background from some other country. In my neighborhood maybe 60 percent of the population are not from Switzerland. Just to tell you what it's not like Taiwan, in Switzerland we are very global. There are people from all over the world in my neighborhood. In my old house there's maybe not a single person that's originally from Switzerland. Besides me, there are people from Sri Lanka, people from Italy, people from Croatia, Albania, Brazil. This is my neighborhood where I live in Zurich, this is how I grew up. Somehow I'm a global citizen. Also, let's say my university that I worked at, ETH is very global. People from all over the world study there. It's a very international university, but on the Phd level, it may be 70 percent of the PhD students are foreigners. I was already globally connected through Zurich. And when I was starting this DIY activity outside of the university, I missed a bit of these global interactions. But suddenly I got invited to

Berlin, to Taiwan, to Indonesia. So it was kind of funny that with these electronics circuits, I also can continue my global activities. I was always interested in this. I went to conferences, I studied abroad, and this has already shaped me when I was much younger. It's not something new and Switzerland is so small, if you walk a few hours, you're outside of the country anyway. Because a lot of the other projects that I saw have a very western bias. When I suddenly was at this new media art festival in Indonesia I was like blown away, a cool shit happening in some other parts of the world that I had no idea. So I thought this is cool, that this will also be part of the Hackteria mindset is that we work with each other all over the globe.

And the Asian direction is a bit of coincidence, just the people I met from India, the people I met from Taiwan. Pei Wen Liu who lives in Switzerland organized these events in Taiwan and I was involved, so I also put more focus on continuing these collaborations. We had not so many connections in the US, for example, but there was a big coincidence, it was not a clear decision, but then me and also my Indian collaborators, we are a bit critical to some of the American Bio art circles. We thought they have a very elitist focus on, like, elitist, they think they are the best in the world and they don't know that there are other parts of the world. For example this iGEM also is

very American, and we were very critical in the beginning that some bunch of American rich kids think they can solve the world problem by hanging around in MIT. So Hackteria has been a bit of a critique to this kind of American idea of "we can do it." They don't know the whole ethics and the global context so much. I think all of us shared some values like being more globally and socially aware.

I think a lot of people who went to these events in the first two or three years were also inspired by meeting people from all over the world. It doesn't happen so often. So I think that creates a uniqueness and energy to grow the network because it was and the Indonesian we then later invited to Switzerland. Maybe some Slovenian friends first time meet an Indonesian in their life and they like wow, we do the interesting stuff and somehow there was something very motivating. Also for the participants to be part of a global event. It's not the most efficient but you know from the human side, it's very inspiring to meet people from all over the world. And because we have shared values like geeking around with life, living systems, do it yourself, and also this sharing culture is something that brings us together. The events are also very social. We cook together and party together. We sleep in the same place for a week and go hiking together. It's not an exhibition, it's kind of a hangout.

Q: What usually is your way to raise money for project, locally and internationally?

A: Mine is very diverse. small funding group, we didn't start with money. Let's say, I asked these people in Berlin if I could do a workshop and you know they have maybe a few 100 bucks to pay for my trip, and you know we sometimes get invitations, so we use the context and the content of Hackteria, we apply to do a workshop at a festival. This project in Taiwan had some money, so we did Hackteria activities at some invited events but also I applied to the Ministry of culture in Switzerland, like, to start the project, I got 10 thousand Swiss francs which allows me to travel to Spain to work with my other guy, which allowed also my trip to Indonesia, and the first meeting with which I mentioned before, the 10 thousand money goes away fast. And so then we had some project based funding, the inviting organization found money for us to come. Hackteria became a bit of a brand or a label that was cool to have at your festival, so other people wanted us to join like some activities and they found money from wherever, but there was no single system for financing it, each activity had its own financing. A lot of it was like enthusiasm by people joining, we did some activities in Slovenia, also the Slovenians found some money, but this is all also on the Hackteria wiki. Many people in

the growing network used the Hackteria wiki to document their work using this mindset of open culture and sharing culture. Whenever they do an activity with whatever funds or even self organized or self-founded, they put their stuff on the wiki. And so what Hackteria does is to motivate people to share their content. While they may already have wherever it's from, it doesn't matter where the money is from, it's not Hackteria's problem. But of course organizing an event, inviting people, buying food, that needs some kinds of money. So when we had an idea for an event, we tried to find money. And we also were thinking, should we, as Hackteria, apply for big funding for three years in the early days, 2011? When we quickly became successful and we said now we don't want big funding now, we don't want some university to take it over and say all this is us, we wanted to keep this more freedom and you know, being more like this centralized activities here and there, so it is a network that can grow. Because if me and Andy go for a €500,000 grant to get within the university, then it just becomes this university project where me and Andy are there, and it cannot grow the network, so we didn't, we on purpose did not try to get some big grant, although at that time it was really hard. We might even have been successful. We were really pioneering with this stuff, but we on purpose didn't want to go for a grant because we didn't know how it will develop in the future

and we wanted to leave it open, for people to join and maybe develop something we cannot even imagine.

We were really pioneering and something very new and fresh, so people threw money at us. They even asked us to apply. Another foundation in Switzerland and also founded us 15,000 Swiss francs, dollars, to organize something in Switzerland. So we did an event in 2011, we did a big event in Switzerland. But the idea we had at that time was really like, as a network, maybe then the group in Helsinki also wants to organize a Hackteria event, and they will find their money there, maybe a hacker space in France also wants to do something, and they anyway never work with money, they're like hackers. They just self organize things and invite people, and people sleep on the floor. But there was a bit the idea, that is to modify a network with similar values and activities and each event or activity is funded differently and not centralized at all. There was something that inspired us also, that is called Dorkbot, "People doing strange things with electricity." This was kind of a network of activities and a maillist. Where you know there was a Dorkbot in Zurich, there was a Dorkbot in London, Dorkbot. They started Dorkbot also very late in Hong Kong but then it totally got taken over by the university. But Dorkbot is a very self-organized no-money

network of people giving presentations on "doing strange things with electricity" of prototypes, of like unfinished products who get feedback from the group. It's ten years ago. It kind of faded out meanwhile, but this was quite also inspiring Hackteria and we are a connector through a wiki and a maillist. We had a wiki and a maillist and people may pop up. "I want to have a Hackteria event in Sao Paulo", I don't care how they finance themselves, they don't have to ask for money.

But it didn't work so well will grow into a self-organized decentralized network? There was a big division we had. So we were waiting until someone organizes this, maybe HackteriaLab in Helsinki and which can go on. So me and Yashas say after a year after the event in Switzerland, still, I think we're not there yet. I still think we will have to take the responsibility to organize another global event. So Yashas and I were kind of thinking, let's organize something in Bangalore which is one of the other hot spots and funding places. So in the end and by January, February 2013 was when we did an event in Bangalore, we tried to get funding, but we failed everywhere like Asia Europe foundation. We tried so usually we first have the idea, let's do an event. And then we find money for it or we get invited or a workshop by an existing festival when we use their money to do Hackteria activity and they invite us,

and some activities are self-funded. I do a workshop in Zurich and build some what-ever sensors and people pay me 100 bucks to join the workshop and I am happy, with self-organized, self finance. But the event in India was because we didn't get any funding, we got a little bit of travel support for the individuals and they can apply for travel support to go. But this is let's say their money, this is like a participant's money and the rest was supported by the art school, Srishti and the National Centre for biological science, that we can get venues, a place to sleep and stuff, food, and not so money had to flow. So the Indian version was very much hosted by a big institution, like the National Centre of biological science, which is like the most prestigious research institution in India for biology. They hosted us, they already partnered with Yashas for many years. It's an old school friend, in fact, we will work together, which in fact, for me a lot of let's say successful art science collaboration that they start because the people maybe are trained as artists or scientists, but they already know each other as friends through some other activities. Maybe they will go fishing together or maybe they'll get a music band together. Or in the case whatever I think, they even went to school together or something. I think from a friendship, you have different careers, different disciplines, but you think ah we get along, we should do something

together. I think this is usually the most successful. Art science Collaborations doesn't start with the idea of an artist with scientists, it starts already as a human friendship. I'll do something together because you kind of have shared values and friendship.

So continuously we had activities and project funding. Yashas did Hackteria activities in the school mostly, but also inviting non-school participants, because Hackteria should be an open form and not something only accessible for students that are participants, which is some values we had. But we also always like when after these great events 2011 and also in India, we always say, we don't want to too narrowly define what Hackteria is. We want to keep it open so people can join with their own ideas and that of course, is a bit in contrast to kind of a small group that applies for funding for the next five years. Because then you have to have this plan, we have milestones and we didn't want this, also Yashas is really not into this kind of organizing and administering big grants. I was sometimes tempted to do so because we were really hot and we had a great amazing team and we were like, you know, totally pioneering. Sometimes I asked, should we try to get the 3 years grant? Like Bill and Melinda Gates foundation? We look at them, for example, should we get more million dollars to do this kind of activity? But then we always

didn't do it, we never applied for a big grant, no one was ready for it. I also didn't want to risk a bit of free spirit of the network. If we apply for a big grant. And the one problem that I still think about is sometimes getting money in Switzerland. Maybe my role was maybe the most active within Hackteria, I worked a lot, I promoted it a lot, and of course I also applied for Swiss money. So then sometimes people outside think it's a project from Switzerland funded by some Swiss cultural money and that was very contradictory to being a global network. And they say if we get invited for an event in Moscow, they try to get money from Switzerland and then they write "Swiss collective Hackteria" and I really opposed this all the time because first of all, it's not true, it's not a collective, it not consists of Swiss people, but they just wanted to get the money from Switzerland, so they write in the description "Swiss collective", the Taiwanese do the same always and because I was really pissed off, like, they can write "the Swiss member of the global Hackteria network" or something. But they wrote the "Swiss collective Hackteria" and so it was really hard to convey this message. To the organizers or other activities that this is not a national project of an individual or a collective. But you know every art event always has to show nationality and this is bullshit.

Q: Distinguishing the money based proj-

ect and the value based project.

A: We had some intense discussions about this, also, we I think anonymously decided we don't want to go into having a big money project. We want to keep it open as a platform. And if we get big money then only we work on it, so it's very exclusive. These people will not work on it any more if it's self organized and whoever has a little bit of money contributes to the wiki and development of the network. But it changed later, the last couple of years we were thinking, maybe we can think more about also establishing something more long term in Switzerland. We never had a place or an activity with a strong focus in Switzerland. But the last two or three years I was thinking, maybe it's the right time ten years later to maybe have a Hackteria hub Or Lab. Yeah and so now we even have a space in Switzerland and for that maybe I'm thinking of having a three year grant to run Hackteria activities with a focus on the new space we have. But this was not the idea ten years ago. We never wanted a space for it now in the beginning. We wanted to be nomadic, but now I think I got older and also with some collaborators in Switzerland. We thought it may be nice to have a space in Zurich and we have this opportunity now and for this space I would like to have a three-year grant so we can plan something a bit more properly. This is again, only one

activity within the network. That's why I call it Hackteria ZET, ZET for Zurich (Zentrum für Experimentelle Transdisziplinarität).

Yashas is still working in this art school. He also shifts his interest more and more to make more music. So he's less engaged. So now this was, you know. Many years and when he was doing this like working with scientists working on environmental monetary now, he is a bit into music again, which he always wanted. The Indonesian partners were already part of the network, many partners in Slovenia, partners all over, England, like growing the network a lot until 2015, 2016 and Paula promoted a lot of stuff in Spain with this Hackteria. She is also a strong important member of this, many people They say part of the global Hackteria network in their signature in their email. But then somehow we made maybe some stuff not right or it was not clear, either part of the Hackteria network or not. So we didn't really... we left it very diffuse, maybe on purpose or maybe we failed to clearly, let's say, make this a bit more structural as a the international network. Is it just everybody who ever joined one of the events, is kind of part of the network. I would say yes but maybe people didn't know. So then the last few years we were thinking a lot. So like now the network is large. People feel affiliated, I would say, to the activities and the values. And but what did not really happen is

that a lot of people self-initiated something somewhere. They go on with their own artwork a lot, and something I learned is. Maybe artists are not such a collaborative species. Also the art world works very much about, you know, promoting the individual. And a lot of the people that were engaged within these activities and even benefited a lot from this exchange and what they learned. They went on as individual artist careers. So I guess Hackteria also involves a lot of more emerging artists. We never really worked so much with the big established artists. That was also quite typical for how we started the Hackteria network. Many people at that time maybe had only one show first or were like emerging young artists, and I think it's a cool role to be. And also, I guess Hackteria Lab is very much a playground where these emerging artists can experiment, try out ideas, have feedback from other participants you know, develop their practice, and that worked, a lot of the people were influenced by the earlier Hackteria activities. Ten years later they are quite established and I think took some of the content with their work, but sadly not so much the sharing value. So, the subtitled "open source biological art." That was the idea that we promote in the art scene that if you do a work. Also document how you do it so another person can reproduce these activities and learn from your practice and also develop their artwork differently with

an open source mindset. But the artists are the worst to do so, not only their own fault, the whole art world around it doesn't support this. Because a lot of these projects are highly collaborative. It depends on other people's work, other people's knowledge, and other people do technical development but in the end it's the art world wants the single artist's name on the fucking piece that they can sell. And not a collaborative, and science works differently, science like each paper has many authors, many references to where the materials and the knowledge comes from. So you want to promote a bit this mindset of accreditation and also materials and methods. So you write how to build this artwork. So another young person can learn, use this art to make their own artwork, which is different conceptual and aesthetic of course or "output". But the art world I think has the least understanding of open source culture. I know farming may also not be so much. But I think it's a hard bunch. But so in the IT, geeky community it's very easier for people to understand this collaboration and kind of giving the credits in Github and forking some software, and you know, building on each other's work, it's very normal in the tech scene, with the arts scene, not at all.

Q: What kind of outcome do you expect in the future for this network, assuming we are building a new machine, how do we expect this machine to be different from the

current one?

A: First of all humans don't work like machines, machines are human made, and we cannot return the metaphor to say humans work like machines. Because machines are made by humans, yea but, social system huh? We had a lot of ideas and visions in 2015, 2016 on how to continue? and we have had a bit of hope it will grow even more decentral and it didn't work so well. And so it's now when I was doing, let's say these activities in 2019, it was also the ten year anniversary of Hackteria, so we were thinking, you know, a lot of activities. We tried to get money here and there and hope to do activities all over the planet and also in Switzerland, but we were not so successful to raise money for the ten year anniversary program. This was a bit of the idea that we also bring some of the old school people together with me, or more like a retreat and really think of what the next ten years will bring. In the end we couldn't raise money to really organize it. We had some money which you were also involved in the program, which is for finding new partners. The idea was also to expand the network and you and Toru you know joined this network and started to do activities in Taiwan in Okinawa, and also continued the collaboration with our Indonesian friends. But somehow this event that we were hoping for was like a retreat with also some of the old school,



let's say members of the network, you know, bring them all together. You know small like ten people, and really think about how to develop it for the next ten years, but this never happened.

A lot of people also left a bit from the earlier phase, they had all the things in life like they were new, but became a mother and you know more interested in being a mother than a cultural global network organizer. Pei Wen Liu was from the very beginning, very active when she organized the event in Taiwan, she organized the HackteriaLab in Switzerland, organized Hackteria Lab in Indonesia as an example, she lives in Switzerland. And like Urs in the meantime, he is very focused with his company GaudiLabs on developing this because it's his full job now. So he has a bit less time to structurally shape the global Hackteria network. So we lost a bit of organization structure. We wanted to keep it open but then the more people leave because there are other more important things to do so. The structure fell a bit apart, and I would say in 2014, 2015 was a bit the peak. We had many people with regular meetings, and also dreamed of big activities here and there. Then we did some events in 2017 with Maya, another Hackteria lab in Switzerland, again. 2018. Also, we collaborated very closely with this GOSH network to bring a lot of Hackteria networks into this

even larger new network about open science hardware. Hackteria is a small contribution to GOSH, GOSH is much bigger. And I was enjoying that it also makes sense to bring the network into other larger networks instead of Hackteria itself becoming the mega global network. This was a bit manic when we were always at the meetings, that the goal is world domination. That's why the (Hackteria) logo is like that. We were joking and we had these meetings that in Geneva we had some events in Geneva Biofabbing also, together with the University of Geneva in 2017 and then you know, we're joking to make this UN logo for Hackteria as a global organization. And also then I redefined my role as the global Hackteria network Ambassador. So a global network needs a lot of care. It needs a lot of, let's say, one person responsible for this global, you know, networking, traveling around, bringing people in, reminding people that they are part of it. It also needs a lot of face to face maintenance and care. I don't believe so much in this purely online and kind of value-driven activities. It has to be also face to face, hanging out together which I do again here.

So then with Maya, we did a lot of activities, and Maya fully embraced Hackteria network and the values that are embedded in it coming more from this fermentation and performance installation stuff. But she

was totally enjoying this global network and we did an event called "Biohack retreat Klöntal". People came from all over the world. Two people from Taiwan, Ketin and I-Chern, TAKE came from Japan, and then we started HUMUS sapiens, also within the Hackteria network as a kind of more local activity with a focus on soil. That one we funded with KROMA, we're talking about. We had some crowdfunding money also, so not Kickstarter, but some other crowdfunding platform that had a focus on citizen science, one HUMUS sapiens and also the Biohack Retreat Klöntal that event with Maya we also did with crowdfunding, but it was a bit special, so it's crowdfunding plus support for citizen science. So when you reach the 10,000 goal, the other foundation gives you another 10,000, double, and only because of this makes sense to do it crowdfunding otherwise is crap. It's just stealing money from your grandma to do your art bullshit. Because it's doubled by this foundation in a way, we just get this money from this foundation to do work. But we already have commitments from people to tooth money into the project also. But in fact we paid it back. We just use this double money and we paid this money back to the people, we acted. If you reach the goal, you get the same amount of money from this other foundation. A foundation is not a crowdfunding platform, so there was a special program on the crowdfunding

platform that gets extra support from the foundation to support citizen science. Many crowdfunding platforms have this like special collaboration with topics that gives you extra money, very typical, many have it. But pure crowdfunding? We looked at it many times. It's totally stupid. We were prominent, we were like project of the month on this platform. We have a big network globally, but the idea that I do some cultural activities and and I have to ask my friends to give me money is stupid. The state has to pay for this, we pay taxes for culture and I want this money. I don't want to ask my friend and my rich cousin to give me money for artists. The lowest level of arts funding is crowdfunding, because you just mean your family supports you or your friends, and you are like if your art is so useless for society that the state funds that taxpayers money you don't receive that you have to pay for your art by asking your grandma. That's for me the lowest level of appreciation you can have. That means the society thinks it's useless. I can also ask my grandma to give me money and I chill on the beach, doesn't matter if it's art or chilling on the beach or getting a big fancy car. If art ends up in crowdfunding, that means it's kind of the last stage of neoliberal crap capitalism.

# 我不覺得 HOW TO GET WHAT YOU WANT 本身是一個社群，它甚至不是一個資料庫。

Mika Satomi  
訪談主持：施惟捷  
2022.09.06  
柏林，面訪



Mika Satomi  
Interview host: Shih Wei Chieh  
2022.09.06  
Berlin, in-person

I don't think 'How to Get What You Want' itself is a community at all, it is not even a library.

Q：能否介紹一下與KOBAKANT一起打造e-Textile夏令營的路徑和初衷？

A：HOW TO GET WHAT YOU WANT 從2009年就開始了，辦夏令營的動機主要是為了認識其他人，因為當時做這種電子紡織品的人非常少。當時我在瑞典紡織學校的一個研究實驗室工作，我問老闆能否試驗一個夏令營的版本，他們很樂意這個想法，所以我得到了一個小預算來買材料和食物，還有場地費。我們沒有向參加者收取夏令營費用，但每個人都必須自費旅行，這是一個試驗活動，所以它不是公開的，有一半的人是來自瑞典紡織學校，另一半來自鹿特丹的一個研究所V2的一個小組。還有一位策展人，她正在從事電子紡織品工作，認識一些人也在從事此計劃。所以我請她挑選幾個人一起來。這是夏令營的第一個版本，然後我也請了Hannah參加，我們在林茨的同一所學校學習時認識了Hannah，夏令營的想法是和她聊天中想到的，而我也組織能力來組織夏令營，因為我當時在這個學院工作，這也是我希望以營地風格來進行的一點點心願，我記得向小組提出第一個版本的概念，就像是一個典型的夏令營，有一個營地，不只是一個會議，它不僅僅是關於演講，而是要一起做事，一起生活和吃飯，並互相認識。

第一個版本非常成功，我們也有一個老紡織廠（第二個版本辦在Paillard，也是老紡織廠），這像是去設計一個公共空間，這是瑞典一家未被使用的舊紡紗廠，

二樓改成了紡織博物館，一樓沒有人在使用，他們說打掃一下就可以給我們用，所以我們清理了一切，然後在那里紮營，你可以從網站上實際看到當時那個空間，這真的是超級DIY的，就像我們必須打造睡覺的地方和一切。後來我開始了這份工作，一開始這是一次性測試，並沒有特別打算繼續或其他任何東西，但我認為大約一年後，在2011年或2012年，其中一位名叫梅格格蘭特的參與者說她有一個朋友在法國有一個空間，如果我想繼續，我們可以使用它，因為她也非常喜歡這個活動，她想再次參與或再次看到它發生，所以這就是Paillard藝術中心的開始，這就是我與Paillard或Shelley（Moulins de Paillard的負責人）和James建立聯繫的方式，我想法國夏令營的開始是在2013年。

我其中一個意圖就是不要有任何附加條件：因為申請這些補助時，你總是要承諾些什麼，而且要得到這些補助也需要很多工作，而當補助用完了，計劃就不能繼續了，這是非常典型的情況，所以我不想讓夏令營依賴補助，我也不想花太多時間申請補助，所以其中一個框架就是不接受任何外部補助，同時也讓它對每個人來說都能負擔得起。因此，沒有任何在組織中工作的人拿到薪水，我們試著自己做所有事情，這樣我們就不需要從外面得到補助。我們非常幸運，因為Shelley和James是朋克，他們非常非常慷慨地給了我們一個地方，並且沒有要求金錢，而我當時也不知道這會花費多少錢，所以我決定自己做一切，最後，無論剩

下多少錢，都會給 Paillard。我想我在第一年支付了大約 500 歐元。另一件事是我試圖讓一切都透明化，所有的花費和支出都記錄在一張大表格上，我想它是在 Google Docs 上，你可以看到，而且一直保持這種方式。所以從食物到酒到材料，一切都是「一分錢一分貨」，我也問人們對於營費的合理價格是多少，我想大多數人都是自由職業者或在大學工作，並沒有全職高職位工作，所以花費 200 歐元加上旅行費用對於大家來說都可以接受，價格就是這樣決定的。

我想做這件事是為了好玩，所以我把每件事情都自己做了，從公開徵集到規劃、預算、採購，一切都是我一個人完成的，組織方面幾乎只有我一個人做。法國的第一個夏令營是第一個有公開徵集的夏令營，對於公開徵集，我知道我們可以接受 20 個人。我請其他和我一起選擇申請人，做工作坊和計劃的格式有點像我們在瑞典做夏令營的原型，因為效果不錯，我認為在前幾年我也差不多保持了同樣的風格。夏令營的第一部分是工作坊或技能分享，第二部分是共同完成計劃，這是前兩年存在的格式。然後我想在第三年左右，我開始看到相同的工作坊一次又一次地被提出來，所以我覺得也許這個格式不再有效，但當我們把它拿掉並更多地讓它變成計劃工作時，有些人說他們想念工作坊，所以我們又把它們加回來了。夏令營的持續時間大約是五到六天，但後來有人希望有一天休息，所以我們把它延長到了七天，有一個中間的時間可以自由活動，夏令營的格式和內容因參與者的反饋

而不斷變化，我們試圖捕捉人們喜歡和不喜歡的東西，我也包括了我個人的喜好，例如我喜歡討論概念，所以我總是加入一些討論概念的時間。

從第二年開始，我做出的一個重大改變是我不想加入評選委員會，第一年有點困難，因為申請的人比我能容納的要多得多。這本是一件幸運的事，但是後來當我不得不拒絕一些申請人時，有些人開始不高興並要求解釋，這對我來說太多了，同時還要進行所有組織工作，所以我讓其他人來評選，因此我總是要說：e-Textile 夏令營不是那種意義上的社群，因為你不能想來就來，你必須被邀請。它本身並不是公開的，因為如果 100 人想來這裡，我就無法容納 100 人。並且因為活動的風格，它不能做大，這些也是我收到的問題或批評。因為一方面我說每個來過的人都可以回來，因為這對我來說很重要，要有這種你可以回來的感覺，否則，如果它始終是公開徵選，那麼它就是另一種動態。事實上，重新邀請參與者也對組織有所幫助，因為大多數人已經知道東西在哪裡和該做什麼，然後可能會有五個新人加入每個營地。從組織活動的角度來看，就不必每次都從頭開始通知所有內容，人們也可以開始採取更多的主動行動，自己組織事情，例如，工作坊材料。所以因為這樣，使營地變得排外，因為新人來的空間越來越少，這是一種批評，所以我們考慮是否可以把它做得更大或更開放。我認為有一年我們的參與者擴大到 40 或 30 多人，這是一場災難，從組織方面來說非常困難，因

為空間不是那麼大，我們真的在挑戰極限，在 2017 年的夏季盛會中，我們甚至嘗試舉辦了一個完全對外開放的版本。當然，我們考慮過搬到另一個可以容納 60 人的空間。但後來我們拒絕了。當我們在 2017 年舉行藝術節版本時，我們也是為了測試這些東西，測試如果我們接受全新的參與者會發生什麼事。

Q：使用公共補助來資助獨立藝術活動時，我們應如何平衡藝術家和公眾的不同願景？比如說，觀眾有他們想看到的，而藝術家則有自己要追求的目標。

A：有像 Radiona 這樣的夏令營，但也有像 Swift 夏令營這樣的，我認為這是另一種模式，因為那是一個針對科技、藝術人士的夏令營，更多是關於音樂、藝術和音樂技術，這些營也很有趣，但我認為它有點不同，因為主辦人不是藝術家，她是在文化機構工作的組織者，從事策展和活動組織工作。因此，她的興趣在於組織活動和申請補助，她每年都申請，為我們爭取補助，因此她的觀點是公眾需要這些活動，因此公共補助應該用於這方面。當然，人們可以看到這一點，並像她一樣努力組織，但我認識到那是一份全職工作。真的，你必須要全心全意地投入，你不能說，「我想做我的藝術，但我也在旁邊組織活動」，你的興趣和奉獻應該是組織，而且你只從那個角度看待它，這就是我看到的，這也是為什麼我不為活動申請補助的原因，但我認為也有可能用這種方式組織公共補助。如果你想像你正

在將錢投入一個非常龐大的鍋子裡，那麼就會有政府決定如何使用那些錢。當然，他們有興趣將那些錢用於為付錢的人民服務，這是國家的利益所在。當然這不是那麼簡單，但你也可以從這個角度去理解，因此，如果你說我想把這些錢全部用於與國家或人民無關的其他地方，當然也有補助和資金可用於這個目的。我的意思是，如果你從人民手中拿到錢，那個國家當然不會願意把錢用於與他們無關的事情，但是，也有一些補助與國家稅收無關，例如私人補助和國際補助，它們的目標和補助動機是不同的，因此你可能需要找到適當的上下文，但是你真的需要補助嗎？你可以說營地是為那些去那裡的人的樂趣而設立的，為什麼他們不能自己支付呢？這實際上主要是為那些參加營地的人服務，如果你獲得公共資助，那麼你必須找到合適的方式讓這對公眾有意義，否則，你可以試著尋找只想支持藝術家的私人補助。例如，他們希望看到文化活動，對一些人來說，這並不重要，他們只是有一個巨大的資金池，希望看到事情發生，這種情況下，你就不需要提出這些討論。有各種不同的途徑存在，如果我不希望我的稅款只是花在某人的私人興趣上，那就不要使用公共補助來舉辦這些活動，這也是我不喜歡為夏令營申請補助的原因。

Q：能否談談你所建立的 HOW TO GET WHAT YOU WANT 資料庫？它對你在建立社群的工作上是否有幫助？

A：HOW TO GET WHAT YOU WANT 甚至

不是一個資料庫，我們以藝術家雙人組的形式開始一起工作，以前我們還住在同一個城市裡，後來 Hannah 搬到了不同的城市，所以後來我們總是在不同的城市透過線上會議一起工作，在不同的地方製作原型，這就是為什麼我們有必要記錄我們的過程，以便其他人可以知道我們在做什麼，例如，我們在哪裡購買這些材料的。2009年，我們在蘇格蘭的一個名為 Distance Lab 的研究實驗室找到了一份非常好的研究工作，該實驗室已經關閉了。他們讓我們做任何我們想做的事，我們提出這個計劃是因為這個計劃已經在進行了，而且我們測試的很多東西都沒有進入實測階段，你知道你測試了五件東西而你只使用了一件，或者你花了很多時間來開發一些東西，然後你意識到它不適合這個計劃。所以我們想「為什麼我們不將這些紀錄下來，這樣我們就不會忘記？這將是我們自己的檔案。」另外，當時的材料比現在難買得多，所以我們覺得把這些東西記錄下來會很好。另一件重要的事情是，當我們開始這些電子紡織產品時，我們既不了解電子學和編程，也不了解這些材料，一開始我們也是學生，所以很多信息都是來自其他人在網上分享他們的知識作為開源信息，所以我們也想用我們所做的知識回饋社會，就像我們學到的一樣，我們把它放在網上，以便其他人也可以使用我們的信息，這是我們的第一個動力。這個研究實驗室說「是的，你可以這樣做」，所以我們便開始了，它是在 Wordpress 中完成的，Wordpress 對我們來說更容易快速做事，而且它真的很適合紀錄你的筆記。這就是 HOW TO GET WHAT

YOU WANT 的開始，這是我們做過並繼續在做的計劃之一。每當我們開始一個新計劃或工作坊時，研究過程就會被加入到網站裡，所以我們試著讓它開源，我們分享所有這些製作過程。再說一次，我認為 HOW TO GET WHAT YOU WANT 本身根本不是一個社群，只是我們很早就開始研究電子紡織材料，所以我認為很多人都提到它或遇到它，因為當時沒有那麼多其他可用的信息來源，在2009年、2010年，沒有那麼多地方可以找到「你在哪裡買這個銀線」之類的答案。

Q：另外，能順便簡單介紹一下妳的 WishLab 計劃嗎？

A：我想很多人把 Koba Tailor Shop 計劃理解為一個商店，但它實際上是一個藝術計劃。我會說，這是一種干預或類似的，長達一年的表演，這個計劃不是突然發生的，它是透過步驟來實現的。我們之前做過幾個計劃，從「我們如何工作、生產和消費電子產品、紡織品或衣服」的意義上處理可持續性問題？工藝師或個人如何參與這個看似大規模的生產領域？所以這個計劃更多的是出於我們的興趣來談論和討論這些事情。我們從「如果每個人都可以決定他們想做什麼，他們想要什麼」這個想法開始？所以首先我們做了一個名為 WishLab 的計劃，這是一個臨時的實驗室空間，人們可以在這裡發布他們想要的東西。然後我們選了大約十個人來製作這個東西，我們一起開了一個工作坊，所以每個人都知道該做什麼或如何使用這些材料。然後我們讓這些願望成真。這是在韓

國（安陽）的一家文化學院。我們提出了這個想法，在我們到達之前，他們已經收集了有關人們的願望，人們作為製造商參與了實驗室，這是一種混合...我認為，透過他們的研究所，公開徵集，他們還提拔了一些已經擁有相當多技能的藝術家和設計師，所以這是導致我們產生這個裁縫店想法的步驟之一。基本上，我們不是把它作為這種工作坊風格和臨時性的東西來做，而是作為一家真正的商店來做，看看人們真正喜歡什麼，人們對電子產品有什麼期望，他們想要擁有什麼。

另外，因為是裁縫店，所以沒有什麼現成的東西可以買，你必須到店裡來說「我想要這個」，然後我們會從頭開始，選擇不出售任何東西是一個經過深思熟慮的決定，你來了然後你下了訂單，你只能為自己下訂單，你可以說你想做一個產品，然後問我們是否可以把它設計成開發，但這是給你自己的。從某種意義上說，這與可持續發展理念相關，裁縫店對我們來說是一種象徵性的理解，它與大規模生產的快速時尚相反，因為衣服是訂制的，是你啟動了這個過程。另外，如果你自己縫製衣服，就不會捨得在一年內就丟掉它。因此，我們透過創造對你有意義的東西來介紹永續性，你希望終生保留這些物品。在這個商店計劃中，開店是其中的一部分，但另一部分是做很多談話和互動，也與其他人討論。此外，當人們來的時候，我們也試圖發起這些關於批量生產和訂購或者價格的討論：「為勞動力支付的公平價格是多少」？這也是我們經常談論的另一

件事，更多的是關於創造討論。

開店是一件很累的事情，但對我們來說也很方便，因為它不排除任何人。每個人都可以進入商店，很多人都不知道那到底是什麼東西，好奇的進來問這是什麼？這對我們很有幫助，因為如果它是博物館或畫廊，就不會那麼開放。最後，有很多表演演員想要在服裝方面有更多的東西可以在舞台上使用，很多人說「真有趣。我還不知道我想要什麼，讓我想然後再回來。」然後他們再也沒有回來，但沒關係，他們只需要考慮一下，這已經很重要了，很多人說他們想要一件自行車夾克，他們有這個很酷的想法，但沒有人回來真正製作一件，我認為對於許多表演者或只是出於愛好表演的人來說，裁縫店的想法給了他們花錢的理由，讓他們擁有這種具有技術的奇怪布製道具，這使裁縫訂單合法化，但如果它是一個完全私人的計劃，人們就更難決定了。所以我的猜測是，這就是為什麼最終有很多表演者的要求而不是日常穿著的原因，我個人認為電子紡織品涉及有趣的材料、工具和技術，讓人們思考技術，或者在某些情況下思考紡織行業，但它本身就是一種實用的東西——我認為它沒有那麼多的實用性，我想那一年我們總共做了 13 件衣服。

Q：你認為夏令營和藝術家駐村計畫的模式有何區別？你如何看待它們的優缺點？（如果可比較的話）

A：當我去藝術家駐村計畫時，我期望可

以專注於自己的計劃上，這是我發展計劃的時間。而在夏令營中，不僅是我組織的夏令營，還有其他我參加的夏令營，即使很多夏令營要求你在最後提出一個計劃，但我沒有時間去做計劃，有太多其他的事情要做了，更多的是關於交流和結識人脈，而不是真正做某些事情。

Q：對妳來說，全球合作、跨學科計劃（例如科技藝術、手工藝和電子紡織品）的藝術活動的必要性是什麼？

A：我覺得很多提供補助的計畫都試圖把這個作為一個賣點來談論，但我有些懷疑。如果你是來自同一個國家的兩個人在做某事，這一定不會比來自不同國家的人做的事情更有意義吧？所以我認為國際合作並非必須，它可能只是某方面，但不一定使合作更好；我認為這要看具體情況。有交流或混合或認識其他人很好，但僅僅因為是國際合作或跨學科合作並不足以使合作更好，你仍然需要努力使它變得更好，我覺得這些合作更像是一種趨勢，主張說「擁有這種多樣性和混合和跨學科合作是好的」，但我覺得已經幾乎可以提出下一步的論點，因為這已經被嘗試過了，也從中得到了一些結果，但我不知道是否應該總是從這個角度來看待事情，或者過濾然後判斷結果是好還是壞，因為在這些合作中這是非常個人化的。假設這裡坐著一個來自墨西哥的人，他有一定的觀點或理解，或者某些知識。但這個人並不代表墨西哥。或者你知道我是日本人。我在日本長大，但我不代表日本或日本人。

我所說的仍然是我的個人意見和個人理解。我只是一個個體，我不知道很多事情，或者我會誤解很多事情。因此，在這個意義上，你必須小心，因為這種論點往往會低估你自己國家或地區的人，這些人也有完全不同的想法、觀點和經驗，不同於你。但如果你在某種程度上更加重視來自遠方的人，我不知道這在某種意義上是否健康，我的意思是這只是一個反對國際合作的想法，需要考慮的因素，這不是否定它，但在促進國際跨學科合作時，我認為這很重要。我認為我們始終會有偏見，但你必須意識到你的論點和觀點是有偏見的，但你仍要用這個有偏見的觀點去工作。我永遠不可能擁有完整的概覽，總會有其他人有另一種觀點。在藝術過程中工作時，重要的是要認識到你始終有自己的背景和偏見觀點，你自己的觀點和表達方式，即使你與人交談並收集信息。因此，你幾乎是將自己作為過濾器來體驗和表達關於這個問題的看法，我的觀點不一定是正確的，這是我的觀點。我並不是在告訴你該做什麼，我只是告訴你我自己的想法。然後其他人可以考慮其他事情，因為這個人可能會遇到另一種觀點。

Q: Can you tell us about the path and original intention of building e-Textile Summer Camp with Kobakant? (From 2011 - 2017, till the last festival trial development.)

A: "HOW TO GET WHAT YOU WANT" has existed since 2009. The motivation for the summer camp was basically to meet

others because you don't really know other people at that moment, there were very few people doing this kind of e-textile thing. At that time I was working in a research lab at the Swedish school of textiles. And I asked the boss if I could do a test version of the summer camp. They were happy about the idea so I got a small budget to do it, mostly to buy materials and food, and also to pay for the space. We didn't charge people for a camp fee but everyone had to travel at their own cost. This was a test event, so it was not open. Half of the people were coming from the Swedish School of Textiles, the other half came from a group from V2, which is an institute in Rotterdam. There was also a curator, who was working with e-Textile and knew a group of people also working with it. So I asked her to pick a few people and come together. That was the first version of the summer camp, and then I also asked Hannah to join. I met Hannah when we were studying in the same school in Linz. The idea of summer camp came through our chatting, and also I was just in the position that I could actually organize one since I was working at this institute. It was also a little bit of my wish to do it in this camp style. I remember proposing the first version to the group, the concept was to be like a typical summer camp - with a camp site, and it would not be like a conference, it wouldn't be about talks only, but about doing things together, living and eating together,

and getting to know each other.

The first version was very nice, and we also had this old textile mill, like a kind of design public space. It was an old spinning mill in Sweden that was not being used. The second floor had been turned into a textile museum but the first floor was not in use, and they said we could use the first floor if we cleaned it. So we cleaned up everything and we did the camp there. You can actually see it from the website. It was really DIY style, like we had to make the place to sleep and everything. Later, I moved towards this job. In the beginning it was a one-time test, and it was not particularly meant to continue or anything, but I think a year later or so, either in 2011 or 2012, one of the participants named Meg Grant said she has a friend in France who had this space which we could use if I wanted to continue, because she also enjoyed it very much and she would like to have it again or see it again. So that was the start of the Paillard, and that's how I got connected to the Paillard, or Shelley and James. The start of the summer camp in France was in 2013 I think.

So one of my intentions was to do it without strings attached because when applying for all these fundings, you always have to promise something and it's a lot of work to get the money, and also when the funding

goes away, you can't continue. This is a very typical situation, so I didn't want the summer camp to depend on funding. I also didn't want to spend too much time applying for them, so one of the frameworks was to do it without having any external money coming in, and at the same time, to keep it affordable for everyone. Therefore, nobody who was working in the organization was getting paid, and we tried to do everything ourselves, so that we didn't need money from outside. We're super lucky because Shelley and James - they are punks, they were very, very generous in giving us a place and they were not asking for money. And I didn't know how much it would cost. So I decided to do everything, and at the end, whatever money was left in the pot would go to Paillard. I think I paid like 500 euros for the first year. Another thing is that I tried to do everything transparently. All the calculations of how much money was spent and for what was spent, was documented in a big sheet. I think it was on Google Docs, and you could see it, and it kept that way. So it was always 'what you pay is what we spent', from food, to wine, to material, everything. I was also asking people what is the affordable price for them for the camp fee. I think most of the people were either freelancers or working in a university and did not have a full time high position job. So spending 200 euros plus traveling costs was something everyone agreed was okay. That was how the price was decided.

Everything was new and I said, "I don't care how much time it takes. I wanna do this for fun." So I did everything, from open call to planning, budgeting, buying, everything was done by myself. It was almost only me in terms of organization. The first summer camp in France was the first to have an open call. For the open call, I knew we could take 20 people. I asked other people to select the applicants with me. The format of doing workshops and projects was kind of coming from the prototype of summer camp we did in Sweden since it worked well. I think I kept it pretty much the same style in the first few years. The first part of the camp is a workshop, or skill share, and the second part is doing projects together. So that was kind of the format that was there for the first two years. And then I think in the 3rd year or so, I started seeing the same workshop being proposed all the time, so, I felt like maybe that didn't work anymore. But when we took it out and made it more about working projects, some people said they missed the workshops, so we brought them back again. The duration of the camp was around five or six days, but then later there was a wish of having a day off so we made it seven days, so there was a middle that was like an afternoon, or the whole day that was a day off that you could go to a picnic or whatever you wanted to do. The format and what kind of content was

there on the camp kept changing according to the feedback of the participants, we tried to capture what people liked and disliked. And I also included my personal preferences, like I wanted to talk about concepts, so I was always bringing in this concept time and discussion time, for example.

One big change that I made from the second year is that I didn't want to be on the selection committee. It was a little bit difficult the first year because a lot more people than I could accommodate applied, which was a lucky thing. But then when I had to reject some applicants, some people were starting to get upset and asking for an explanation, which was too much for me to handle, while doing all the organization. So I asked the others to select, and I totally removed myself from that, that was like, a really difficult thing. Therefore I always have to say this: e-Textile summer camp is not a community in that sense, because you cannot just come, you have to be invited. It's not publicly open perse because I just can't accommodate 100 people if 100 people wanted to come here. And because of the style of the event, it cannot grow bigger. And these are also the questions that came or critique that I received. It's exclusive because, on one hand I said everyone who came could come back since that was kind of important for me, to have this feeling that you could come back. Otherwise, if it's

always an open call then it's another dynamic you create. Actually re-inviting participants also helped the organization because most of the people already knew where things were and what to do, and then there would be like, maybe five new persons joining each camp. From an organizational perspective, the fact that you don't have to inform everything from scratch every time is very much easier. And also people could then start to take more initiative and organize things themselves, for example, the workshop materials. So this was one thing, but then it makes the camp exclusive because there's less and less space for new people to come. And this was a criticism. So we thought about whether we could make it bigger or more open. And I think one of the years we expanded to 40 or more than 30 participants, and this was a disaster. It was very difficult from the organizational side, because the space is not that big. We really were pushing the limits. And in the summer fest in 2017 we even tried to do a public event where everyone could come. And of course we considered moving to another space where we could put 60 people in. But then we said no, that's for others to do, not for me. So that's a little bit of the decision. When we did the fest in 2017 it was also for us to test these things - to test what happens if you take totally newcomers. There were a lot of people who wanted to do more workshops and they are new, so we wanted to see how that would



work out. That was the first part that we tried.

Q: How we can reconcile the different visions of artists and the public when using public subsidies to fund independent artistic activities, given that the public may have their own expectations of what they want to see, while artists have their own creative objectives to pursue.

A: There are summer camps like - I think Radiona is one, but also there's this Swift camp. I think it's another model. So because that's also a summer camp for technology, art people, it's more music, art, music technology. And that one is fun but I think it has a little bit of a different picture. The organizer, she's not an artist, she's an organizer working in a cultural institute, doing curation and event organization. So her interest is in organizing events and organizing funding. She writes funding every year and gets funding for us, therefore she makes her point how this is necessary for the public to have it, and therefore the public funding money should go there. So, of course one can see that point and put in the work to organize like she does, but I recognize that's a full time job. Really, you have to dedicate. You can't be like, 'I want to do my art, but on the side I also organize'. Your interest and dedication should be organizing and you see it from that point of your view only. That's how I see it, and that's why

I don't do funding for events. But I think it's possible to organize public funding in that way too.

So if you think that you are putting money into a very big pot, then there is a government who is deciding how that money is spent. And of course it's their interest to spend that money for the purpose of people who pay for it, and that's national. Of course it's not that simple, but you can also understand it in that way, therefore, if you say that I want to spend this entirely with something that has nothing to do with the country, but somewhere else, of course there are also fundings and money available for that. I mean, it's understandable why they don't want to pay that for something that has nothing to do with that country's people if you're using the money from the people, that country. But there are also fundings which has nothing to do with the national tax. There are these private fundings, there are international fundings, then their agenda is different and the reason why they fund something is different, so maybe you just have to find the right context here. But do you really need funding? I mean you can say that the camp is there for the pleasure of the people who go there. Why don't they pay for it themselves? It's really mostly serving the people who come to the camp. If you're getting public funding then you always have to kind of find the way that it makes sense for

the public. Otherwise you can try to look for private funding which just wants to support artists. For example, they want to see cultural activities. For some, it doesn't matter, they just have a big pot of money and they want to see things happening, in that case, you don't have to make that argument. There are different models and different agendas. I don't want my tax money to be just feeding someone to have fun, then do it privately, but don't you don't need public funding. That is also my argument why I didn't like funding for the summer camp.

Q: Can you tell us about your library "HOW TO GET WHAT YOU WANT?" How does it help your community building work?

A: "HOW TO GET WHAT YOU WANT" is not even a library. It was like this: we started to work together as an artist duo, and in the beginning we were living in the same city. But then Hannah moved to different cities, so we were always working in a different city and meeting for a project, but doing the prototyping in different places. That was what made it necessary for us to document our process, so that others can know what we are doing, or know, for example, where we bought our materials. In 2009 we got a really nice research job in a research lab in Scotland called Distance Lab, which doesn't exist anymore. There we were together and then

we had this research position and where they let us do anything we wanted. We proposed this project because we were documenting these processes already and a lot of things that we tested didn't make it into the actual project. You know you test five things and you only use one. Or you put a lot of time into developing something and then you realize it doesn't fit the project. So we thought 'Why don't we document these things so that we don't forget?' It would be an archive for ourselves. Also, materials at that time were much more difficult to buy compared to now, so we were thinking that it would be nice to document these things. Another important thing is that when we started these e-Textile things we didn't know electronics and programming or about these materials either. In the beginning we were also students, so a lot of information came from other people sharing their knowledge online as open source information. So we wanted to also kind of contribute back with the knowledge from what we have done, exactly the same way we learned. We put it online so that others can also use our information.

That was our first motivation. And this research lab said 'yes, you can do this', so we started. It is done in Wordpress, we just searched how to set this up as a kind of archive. Wordpress was easier for us to quickly do stuff, and also it was really intended for

our own notes. That was how 'HOW TO GET WHAT YOU WANT' started. It is one of the projects we did and continue doing, and especially when we do a new project or workshop, then this research process falls into it. So we try to kind of make it open source, we share all these processes of making. And again, I don't think 'HOW TO GET WHAT YOU WANT' itself is a community at all. It was just that we were quite early in working with this thing (e-textile materials). So I think a lot of people refer to it or encounter this because at the time there were not so many other sources of information available. In 2009, 2010, there were not so many places to look for answers to 'where do you buy this silver thread' or something like that.

Q: Additionally, and by the way, can you briefly introduce us your Wishlab project?

A: I think a lot of people understand the KOBTA Tailor Shop project as a shop, but it's really an artistic project. It's an intervention or like, a one year long performance, I would say. And the project did not just happen, it came up through steps. There were a few projects that we did beforehand which was dealing with sustainability in the sense of 'how do we work and produce and consume electronics and textile, or clothes?' And how could small craftsmen or individuals participate in this seemingly mass production field?

So the project was more out of our interest to talk about and discuss these things. We were dropping in this idea of 'if everyone could decide what they wanted to do, what would they want to have?'

So first we did a project called WishLab, which was a temporary lab space where people could post what they wanted to have. And then we selected like ten people to make the thing, we did a workshop together, so everyone knows what to do or how to work with these materials. And then we were making these wishes come true. This was at a cultural Institute in South Korea (Anyang). We proposed this idea, and before we arrived, they had already gathered information about people's wishes for us. And the people participated in the lab as makers. It was a mixture of... I think, through their Institute, the open call and also they promoted a few people who are artists, designers who already have quite a lot of skills. So that was one of the steps that led us to this tailor shop idea. Basically, instead of doing it as this workshop style and temporal thing, we did it as a real shop to see what people really liked, what people wished for with electronics, what they wanted to have.

Also, since it was a tailor shop, there was nothing there for you to buy. You have to come and say "I want to have this", and then

we would make it from scratch. It was a very well-thought decision to choose not to sell anything. You come and then you order and you could only order for yourself. You could say you wanted to make a product, and ask us if we could design it into development, but it was for yourself. This was related to this idea of sustainability in a sense that, a tailor shop for us is kind of symbolically understood that it's opposite from mass production, fast fashion, because the clothes are customized, it's you who initiates the process. Also, if you tailor your own clothes, you don't throw it away a year later. So we introduce longevity in a way by creating something that was meaningful for you, which you would want to keep all your life. In this shop project, being the shop was one part of it, but the other part was doing a lot of talks and events to also discuss with the others. Also, when people came, we tried to also kind of initiate these discussions about mass production and ordering, or also the price. "What is the fair price to pay for the labor"? That was also another thing that we talked a lot about, and it was more about creating the discussion.

The format of the shop was very tiring, but also very convenient for us because it doesn't exclude people. Anyone could come into the shop. A lot of people didn't know what it was and came in out of curiosity to ask what it was, which was good for us. If it

was a museum, or a gallery, it's not so open. In the end there were a lot of performance actors who wanted something more in the direction of costume to use on stage. A lot of people came, many people said 'how interesting. I don't know what I want, let me think and come back.' They never came back. But it's fine, they just had to think about it and that's already important. A lot of people came and said they wanted to have a bike jacket and that they had this cool idea, and none of them came back to actually make one. I think for many people who are performers, or people who just perform as a hobby, the tailor shop idea kind of gave them a reason to spend money, for them to have this strange clothware which has a technology, this legitimizes the tailor order. If it was a completely private item, it's a little bit harder for people to decide. So my guess is that that was the reason why in the end there were a lot of requests from performers and not so much of the everyday wear. I personally think e-textile involve interesting materials and tools and techniques for people to think about technology, or in some cases the textile industry, but on its own to be something that has utility - I don't think it has that aspect so much. I think we made a total of 13 garments that year.

Q: What is your opinion about the difference between the model of summer camp and artist residency program and how do you

see the pros and cons? (If it's comparable)

A: When I go to an artist residency, I expect to work on my own projects, it's time for me to develop a project. And in the summer camps - not only the summer camps I organized, but also the other summer camp I went to, even though many of them ask you to propose a project at the end, I don't have time to work on the project. There are so many other things going on. It's much more about networking and meeting people than really doing something.

Q: What is the necessity of being global and transdisciplinary for organizing an art event? (e.g. art science, crafts and e-textile) for example, to have more diversity? to have more perspective rather than "partial" understanding?

A: I feel like a lot of projects that offer funding try to talk about this thing as a selling point, but I have a bit of doubt about it in a way. If you are two people from the same country doing something, is it necessarily less meaningful? No, right? So I don't think an international collaboration is necessary, I think it could have another aspect, but it doesn't necessarily make it better. I think it's really case by case. It's nice to have that exchange or mixture or to know others, but simply being international or trans-disciplinary

is not enough to make the collaboration better. You still have to work on it to make it better. I feel like these collaborations were more of a trend. The argument to say "it's good to have this diversity and mixture and trans-disciplinary collaboration". But I feel like one can almost make a next step argument because that has been tried. And then there were some results from that. But I don't know if one should always look at things only from that perspective or filter and then judge if the result is good or bad, because it's very individual within these collaborations.

Let's say that here sits a person from Mexico, and then he has a certain opinion or a certain understanding, or certain knowledge. But this person does not represent Mexico. Or you know I'm Japanese. I grew up in Japan, but I don't represent Japan or Japanese people. What I say is still my personal opinion and my personal understanding. I'm just an individual. There's a lot of things I don't know, or that I misunderstand. So in that sense you have to be careful because this argument tends to underestimate people from your own country, or from your local region. These people also have completely different ideas and opinions and experience than you do. But if you're somehow evaluating more for a person who came from much farther distance, I don't know if that is healthy in that sense. I mean this is just a bit of a counter

argument to the idea of international collaborations to think about, it doesn't negate it, but I think it's important to think about it when promoting international trans-disciplinary collaborations.

I think we will always be partial, but you have to be aware that your argument and your point of view is partial, but you're working with that partial view. I will never have that complete overview. There will always be another one who has another opinion. Working in the artistic processes, it's important to recognise that you always have your context and your partial point, your own view, your own expression, even if you talk to people and then you gather information. And so still you almost use yourself as a filter to experience and to say something about it, what I say is not necessarily right, it's my point of view. And I'm not telling you what is right to do, I'm just telling this is what I think. And then the others can think about something else because this person encounters another point.

# 藝術家的工作反映了他們的掙扎，當他們脫離這個掙扎，他的工作就變成了純粹的消費產業。

Rully Shabara

訪談主持: 施惟捷

2022.07.05

Senyawa Studio, 日惹·面訪



Rully Shabara

Interview host: Shih Wei Chieh

2022.07.05

Senyawa Studio, Yogyakarta, in-person

What they do is a reflection of what they are struggling, when they detach, it becomes purely industry for others to consume.

Q: (在問及什麼是藝術產業之前) 什麼是藝術?

A: 對我這個在印尼長大的藝術家而言，如果你問我「什麼是藝術？」，這只是一個創造出來的術語以便回答這個問題，在術語「藝術」之外，藝術其實已經在各處自然地發生。尤其是在印尼，為了解釋什麼是藝術、將其分組、創建機構、創建職業並賺錢，藝術已經成為了一個產業。但即使沒有這些，藝術仍然會發生，因為這就是人們所做的事情。藝術只是一種創作行為。所以，如果我們移除這個人工定義，那麼每個人都是藝術家對吧？任何利用他們的思維創造東西的人都是藝術家。只是，與此同時，人們使用學術術語「藝術」來定義它。一旦定義出來，它就成為一個研究領域，因此人們學習並實踐它來成為藝術家。由於存在產業、機構、資金以及藝術節、音樂會、展覽會，這就成為了一種職業，但這也使藝術的定義和意義被分離出來；人們首先創造藝術，而如果你思考一下，它不應該被每個人所喜歡，因為其目的是個人的，這關乎心態、認知和欣賞……喜歡藝術和不關心藝術之間的區別是欣賞。你看，舉例來說，當有人喜歡一幅畫，而另一個人不理解這幅畫時，理解的人會說他欣賞這幅畫的創作方式、背後的思考。想像一下，如果每個人都能欣賞並理解他們的努力，這個社會會變成什麼樣子。

但這樣的轉變不可能立刻發生，你無法想像西方現在正在做的那樣強制改變藝術。現在的藝術正在嘗試...我不知道，是解殖嗎？

你怎麼可能改變整個世界呢？它必須集中在個人身上，因為改變世界的不是像那樣全球性的事情。這就是為什麼藝術應該是個人的，應該是具有關聯性的，因為它應該能夠改變個人對事物的看法。演化有助於一代人，但社會規範總是在改變。藝術將反映價值觀的變化，規範的變化。

Q: 藝術應該與社會政治聯繫起來嗎，藝術必須要有這樣的使命或責任感嗎？

A: 不一定，因為藝術自然地影響著社會，它反映了當時正在發生的事情，規範或失敗的標準。如果你追隨過去的藝術家，例如莫內、梵谷，你如何知道他的哲學、生活、旅程？透過藝術，你可以看到他們的進步，從中學習，了解這個人的改變，從這個藝術作品中看到他的思維。因此，重要的是藝術家，人，而不是藝術本身，藝術家只是一個理解藝術家思維的工具。想像一下這種知識或如何欣賞某人，以及如何使某些人成為藝術家或接收者，這兩者對於社會的變化都有相同的方法。因為它提高了對事物的理解和欣賞。因此，這就是藝術的真正目的，不是為了金錢，對吧？

如果你想成為這個產業中的藝術家，那是不同的事情。因為這個產業和基礎建設都是為了賺錢，對於每一個參與這個過程的人來說都是如此。不只是藝術家，每個人，場地、畫廊都會從這個產業中獲得收益。因此這是一個完全不同的主題。但實質上，藝術就是這樣。原本產業或產業

的存在應該是要幫助藝術的原始目的，對吧？但這也意味著你必須在這個情況下意識到，藝術家不是領袖。在社會中，藝術家不是什麼重要的存在，而應該和其他任何職業一樣。在這個情況下，你必須像對待其他職業一樣對待藝術，否則這是危險的。因為他們說他們想要改變社會，但他們只是想建立這個資金，這是非常不同的。但是如果你只是想用藝術來賺錢，只要給錢，支持他們。這就是如何支持那些仍在尋找自我的年輕藝術家。支持他們！因為他們將為這些人建立產業基礎設施，讓他們成為這個領域的一員，獲得資金，然後如果他們對他們的藝術持續認真，他們會不斷發展，並能了解藝術的本質。這意味著你必須從藝術中刪除等級制度。在這個產業中，藝術家或策展人，或任何人，應該像建築師、水管工、醫生、律師等其他職業一樣受到對待。在這種情況下，藝術家在社會上不是高高在上的存在，只是一個普通的工作。

在藝術家的職業生涯中，這是一件個人層面的事情，但在某個時候，你必須到達一個地步，你的工作不再只是關於你。重要的是要專注於如何讓我這些年來發現的東西對我周圍的人有用。藝術家可以與藝術職業分離，或者將自己視為僅僅擁有職業的人。在某種程度上，他們所做的是對他們所面臨的困境的一種反思，他們無法回答。因此，他們不能脫離，因為當他們脫離時，它就變成了純粹的產業，是為了供他人消費。但如果藝術是為了幫助他的旅程發展他的思想...我總是希望與我自己的這一部分

聯繫在一起，因為我需要它來幫助我成長。但作為一種職業，藝術仍然是一份非常重要的工作。有時候它在產業的背景下可能不兼容。在藝術家職業的背景中，藝術必須是批判性的，因為你對自己或生活在其中的社會都持批判態度。如果你所做的藝術是為了做出一些改變，無論是對自己還是對社會，那麼職業或產業的背景也是存在的。藝術本身正在嘗試製造一些看起來不像它的東西，但它讓人們思考，長期來看會改變人們。藝術不應該妥協。從你醒來到你睡覺，你在現實生活中已經妥協了。你每天都在與朋友、母親、女友、社會、工作等妥協。生活迫使你妥協。唯一可以完全按照自己意願去做的地方是你的藝術。我必須聰明地處理它。我可以在表面上做出妥協，但我不會在訊息或我想實現的目標上妥協，你不能向它妥協。

Q：我不太願意改變周圍的想法，如果我遇到任何差異或價值差異或不同意...但是你可以用你的藝術來做，藝術是我發現真理的過程的代表，例如你不知道什麼是真理，這就是為什麼我創作，它創造了討論，它創造了辯論或衝突，這樣我們就知道它是真的還是假的。例如，當我來到這裡，我想體驗這裡的文化，而我有一個工作坊，與當地人一起的電子紡織品工作坊，這是我學習的經驗，與當地人一起玩耍，一起做事情，並認為這個過程是雙方交流或教育的一部分，我想更多地與當地的蠟染製作者合作，用蠟的技術製作一個巨大的帶合成器電路的導電織物，然後馬克（Marc Dusseiler）說：「你不應該這樣

做」，因為這是殖民般的思想，你只是想讓當地人幫助你。當然在我的動機中，我沒有意識到這樣的思維，我只是做了它，但是，擁有更高層次的道德或批判性思維的人就會立即指出這是一種有問題的行為，像我以前也組織過一次活動，與台灣原住民合作，所以我聽進了 Marc 的話，在這種情況下，那是我，但如果在這種情況下是其他人，也許他們不會聽，而是繼續做他想做的事，你不能強迫這些。另一個例子是，我告訴我的朋友我在這裡，我和當地的藝術家一起做這個工作坊，我的朋友馬上問我們這些合作是否有商機，雖然我認為這還撐不上是殖民的思維，只是資本主義思維，我已經知道這是錯的，我拒絕了，因為那些合作真正的價值是為了更好的文化。

A：首先，我同意 Marc 的觀點，因為你不能只是因為覺得有趣、有啟發性或有趣而做事。但是，例如，如果這裡有一種高度有趣的 Batik 技巧或紋樣，那麼你可以在你的作品中使用它，或者你可以支付當地人為你製作，然後你再修改它，它就成為你的作品了，但對文化本身來說有什麼好處呢？你知道為什麼傳統音樂或傳統藝術很重要嗎？因為它教導人們該文化的價值觀。例如印尼的卡望音樂，背後有很多哲學，爪哇哲學。因此，如果你學習這種樂器，你就會了解哲學，這樣做的目的不僅僅是教你如何演奏，每一個傳統旋律背後都有價值，因為有一個故事和歷史。正是因為有價值，古老的傳統才被教導，所以不會失傳。如果只是關於產品（樂器），那麼它真正的價值就不存在

了，從某種意義上說，這使你和提出這種資本主義思想的人沒有區別，所以你需要知道任何事物的價值，這是你從你的文化以外學習的。

Q：對你來說，什麼是賦權？我以為我和那種資本主義的思維方式仍有一些區別，我有這樣的想法與蠟染藝術家合作，作為賦予他們權力的一種方式，因為我分享了技術，例如工程或電子，然後我們可以一起做東西，在知識交流中獲得樂趣，然後以後我們可以根據他們自己的技能做一些創新的東西，他們仍然可以成為自己的文化推廣者。

A：也許剛剛那個提出這種資本思維的人也認為，好吧，我把藝術品賣給你，你賺了錢，這讓你富有，但也許區別只是在這兩個案例之間，差別是你以為你交換的不只是錢，還有知識。首先，做 Batik 的人肯定會想做這個，因為有錢，還可以被推廣。第二，你認為是你的交流包括技術，我教你這個，你可以把這個做得更好，但這已經不公平了，因為你教給他們的不是你的，而他們給你的不僅是他們的，而且是他們的整個文化，這是不公平的，這種交換。你給他們的只是技術，他們可以從其他地方得到的東西，他們可以通過自己的學習得到，包括給他們技術或基礎設施或金錢，這不算是平等的交換，這不公平，因為它還強調了階級制度，所有擁有金錢、通道和技術權力的人將永遠處於權力地位，通過這樣做，它將永遠無法擺脫這種狀況，這不是賦權。

就算你給了屬於你的東西，然後他們給了屬於他們的東西，這還是不公平的，因為你給的只是一點知識，但他們給的是基於幾代人的知識的整個實體的知識。原住民文化傳統文化不在於表面，不在於動機，不在於價值，他們希望你給他們的東西，只是想讓你了解他們，僅此而已。一旦你真正了解一個傳統的真正價值，你就不會想利用它，通過真正了解這些文化中的價值和力量，那麼你就會知道在你的工作中，你將不得不反映這些價值。而這些原住民看了之後會覺得，「哇，你用的是和我們一樣的文化價值」，那才是更重要的，那麼那裡就沒有剝削發生，因為所傳播的只是文化價值，沒有人被剝削，價值被傳播得更多，這與個人無關，個人只是文化的一個載體。這就是為什麼我所有的藝術的重點只集中在兩件事上，聲音和語言。語言不僅僅是口頭上的，表達只是語言，語言本身，言語本身，表達，你知道嗎？口音，行為，等等？但是當你學習語言時，你會很容易更好地理解它，因為你知道因為你在練習和使用它。人們想通過捷徑來理解別人的傳統，他們說他們認為自己理解了很多傳統，但他們並沒有，他們只是學習該傳統的學術版本，而捷徑實際上是非常資本主義的思維。

Q：你對使舊的東西與新的東西相結合有什麼看法？部落對抗機器是我組織的一個計劃，這個計劃也曾與國家工藝研究發展中心合作過，我總是在處理如何使新的東西與舊的東西一起工作，目的是什麼？我認為每一種文化，也許他們代表了一段

歷史，新的技術應該參考舊的模式，這就是我們為什麼要與舊的合作的目的，你可以只根據捷徑的思維方式繼續發展技術，這是在製造問題，目的是為什麼新的應該向舊的學習，同時保護傳統？原則上這也很難，對我來說，去他們的文化，從一開始就和他們一起生活，從這個文化的所有人物中學習，是非常困難的。

A：對他們來說也完全一樣，因此，如果你想要一個公平的交流，你需要做的是你了解他們，然後他們了解你，你教他們如何製造你做的東西，他們自己建造，他們自己創造，你讓他們接觸到你所知道的，而不是你所擁有的，新與舊之間的交流每天都在發生，它不需要我們來觸發，擁有低級技術的人總是想去更高的地方，這很自然，這也許不只是來自資本的慾望，而只是人類的天性，人們需要知道這種形式的目的，潛力和危險。

Q：這讓我想到我們在部落對抗機器的合作中也有十四位歐洲藝術家，我把他們帶到山裡，他們都有很高的道德關注，我們住在一起，共享工作室，沒有階級之分，這是一個非常公平的交流，我們在基礎電子知識、電路圖、部落文化上有很好的交換。但是對於當地人來說.....我認為他們只能看到實用性，他們想擁有技術，然而這並不容易，因為電子知識基礎不會在一夜之間就能學會，當地社區肯定想知道更多，但是我們都只學到了一些東西，然後歐洲藝術家回去了，雖然他們認為他們有一個很好的團體時

間，我們已經連續做了兩年這個為期十天的工作坊，這是一個年度活動，然後這個計劃就停止了，因為這是第一次試驗。從你的經驗來看，你在 Instrument Builder Project (IBP) 中的經驗是什麼？這種全球合作的優點和缺點是什麼？

A：鼓勵那些自己製作樂器或創造性地製作樂器的藝術家當然是好的，他們可以得到資金與支持，以及從其他藝術家以及從其他國家學習經驗。關於不好的部份，那取決於在計劃中被製造出來的垃圾有多少，如果沒有反思，就沒有發展或進步使下次更好，那它就只是垃圾，那麼它就只是資本，像雙年展是基於已經存在的結構來分配資金和支持藝術、藝術家和集體，這就是一個由藝術產業開發的機器，用來分配資金以支持藝術。在一般的產業中，正如我所說的，有兩個，有藝術本身，和稱為產業的機器，這屬於機器這一類。

Q：如果你是策展人，你會如何繼續這樣的合作？

A：如果我是一個策展人，我需要包括一些東西，至少可以做到我想要的，改變人們自己的藝術形式本身，你需要學習如何使它可持續，可獲得，並有一點批評，沒有這樣一個簡單的答案，要突然改變一切，我認為你必須花時間專注於你想要的一件事，才能取得進展。

Q：你認為在 IBP 裡沒有那麼多的可持

續性？

A：我不認為這不好，這只是一種標準，這只是其中的一部分。你必須意識到，我們還在機器中。

Q：你的意思是我們最好擺脫「機器」嗎？

A：不！我們不能離開機器，不然我們要怎樣才能賺到錢？你想要的只是一個更好的機器，我們可以稱之為一個更好的模型，沒有人知道它是什麼。通過研究，每個人都應該用自己的版本來努力實現，而且不同的國家或地方總是不同的，沒有「一台機器」，永遠不應該有「一台機器」，IBP 的策展人來自澳大利亞，補助來源是澳大利亞政府，而不是印尼，因為澳大利亞在藝術方面有很多來自政府的支持，不像印尼政府。

Q：假設全球網絡很重要，也很有益，我們如何推廣它，使其具體化和可被大家使用？

A：你的藝術可以定義你所關注的問題，你可以做兩種不同的；一、通過實驗不同的模式，給出解決方案的藝術。二、通過實驗不同的模式。只是把問題拿出來，而沒有想出解決方案或替代方案，然後你可以超級實用，確切地說，只是創造一種藝術，給我們提出一個問題，然後我們就把機器幹掉，藝術是非常靈活的，沒有正確或錯誤，沒有好或壞，只有藝術家自己來定義他們想做的東



西。你知道 Alkisah Sanyawa 的專輯 Break Experiment 嗎？對於我們的上一張專輯，我們在 Instagram 上做了一個公開徵集，因為我們在產業裡的課題是關於等級制度和音樂產業，唱片公司和藝術家都利用藝術來賺錢，然後錢總是上繳給唱片公司，唱片公司一直在利用這一點，我們試驗了如何改變這種情況。因此，我們所做的是，我們有專輯和每個軌道的每個樂器的每個聲音的分軌檔文件，並把它們給任何想要的人，發生的事情是，《紐約時報》在他們的標題中稱它為「音樂實驗」，因為這是音樂產業中第一次由 44 個，正好是全世界 44 個廠牌發行的一張專輯，獨立發行，以創造這張專輯的本地化版本。這張專輯存在於不同國家的 44 個不同城市，但它們都是不同的，包裝是不同的，封面設計是不同的，每張專輯都策劃了自己的混音，在印尼只有十個不同的廠牌，然後在印尼以外的地方就有很多了。混音工作現在已經結束了，現在是將近 300 張，是歷史上混音最多的專輯，這就是我們自己的 Spotify，它正在自然地傳播，我沒有強迫它。因此，這也意味著在經濟上，不僅是 Senyawa 和廠牌得到錢，每個人都得到錢，關鍵是一旦你擁有了權力，就要分享它，學術界從中賺錢，因為他們做了一篇關於這個的論文，並被邀請到處演講。你可以做這方面的研究，因為這是你想要的，比如，全球網絡，但有機的，沒有資金的，集體的，你沒有得到政府補助？那你就用你自己的錢做專輯，然後你把文件發給世界各地的所有廠牌，給那些想要它的人。在這一點上你必須要聰明，因為這是給他們權

力，關於這一點有很多討論；例如，通常我們壓黑膠是非常昂貴的，因為你必須至少壓 300 到 500 張才能使它便宜，這對小廠牌來說是不可持續的，我們把它賣給零售業，我們從巡演中得到錢，賣黑膠，它自己得到了回報，這就是所謂的可持續性，這就是所謂的有機，沒有人強迫他們，每個人都得到了錢，他們決定他們想用它來做什麼，他們把它做成流行的混音，金屬的翻唱，然後這首歌就活了，不停地發展進步。

Q：對我來說，音樂產業相對來說比實驗藝術產業更清晰和成熟一點，因為廠牌、黑膠，它已經存在了，硬件和系統，所以....。

A：是的，它是比較容易被理解的工作，但它是在一個不同的領域工作，音樂產業有廠牌、經銷商等，我們創造了一個沒有經銷商的不同市場，它是本地的，不需要主要的分銷，它很小，但在蔓延。因此，這意味著權力不再是在這裡，它是無處不在的。現在有很多關於這個的討論，甚至在一年之後。因為如果它被像 Taylor Alison Swift 這樣的人應用，那麼這個產業就會消失。他們突然意識到他們不需要經銷商，他們不需要大廠牌，他們需要的是當地人，你不需要為媒體付費，他們會來找你，所有的大公司，所有的機構，所有的藝術節都會想知道這個，隨著權力的分享，它教會了他們，它給了他們權力。

Q: What is art?

ple and somebody else doesn't understand the painting, someone who understands it says he appreciates how it's being made, he appreciates the effort behind it, the thinking behind it. Imagine what society will become if everyone is appreciated, understood for their effort.

But that cannot happen instantly like that. You cannot force art to change like, for example, what the West is doing right now. Art now is trying to be... I don't know, colonization? How the fuck are you going to change the whole world? It has to be focused on individuals because what will change the world is not a global thing like that. That's why art should be personal, it should be relatable because it should be able to change individual perception on things. Evolution, it helps as a generation. But then norms in societies always change. Arts would reflect the change of values, the change of norms.

Q: Does art has to be associated with politics?

A: It doesn't have to be because it automatically changes society. It reflects what is happening, or norms or failed standards happening in that time. If you follow an artist from the past, for example, how do you know his philosophy, his life, his journey? It is from the art because you see the progress. For ex-

ample, Monet, Van Gogh, you know the whole story from their art, the progress. You learn something from that person, the individual person, the change in his mind from this art. So it's all about the artist, the person, not the art, the artist is just a tool to understand the artist's mind. So imagine this kind of knowledge or how to appreciate someone and how to make some become artists or recipients, both have the same approach on things the society changes. Because it levels up the understanding and appreciation of things. So that's the true purpose of art, not money right?

222 If you want to be an artist in the industry, that's a different thing. Because the industry and infrastructure is all built to make money, for whoever is involved in every step of that process. Not just the artist, everyone; the venue, the gallery, would get money from this industry. So it's a whole different topic to talk about. But in essence, art is just this. Originally the industry or the existence of the industry is supposed to help the original purpose of art, right? But that means you have to realize in that context, an artist is not a lead. An artist is not something revealed in society, it should be the same as any other profession. You have to treat art like that in that context, otherwise it's dangerous. Because they say they want to change society, but they just want to build up this funding, it's very different. But if you did

treat art just for wanting to make money, just give the money, support them. This is how you support young artists who are still on the journey finding themselves. Support them! Because they will build the infrastructure of industry for these people so they can be part of the scene, get money, and then if they are serious with their art, they keep developing and they can understand what the essence of art is. That means you have to remove the hierarchy in art. In this industry, artists or curators, or whoever, should be treated as any other professions like architects, or plumbers, doctors, lawyers, etc. So artists are not above society, in the context of the industry, because it's just a profession. Artist is a normal job in this case. It's a personal thing, but at some point of your career you have to have to get up to the point where your work is not about you anymore. It's important to focus on how I can make the things that I find all these years to be useful for people around me. Artists can detach themselves from the art profession or see themselves and just as no more than a person who just possesses a profession. At some point, what they do is a reflection of what they are struggling with that they cannot answer. So they cannot detach, when they detach, it becomes purely industry, it's for others to consume. But if art is to help his journey to develop his mind... I always want to attach myself with this part of me, because I need it to help me grow. But

art as a profession, is also still a very critical job. And sometimes it doesn't make you compatible in the context of industry. In the context of an artist's profession, right? Art has to be critical, because you are critical either to yourself or to the society that you're living in. If the purpose of art that you're doing is actually to make a change, whether for yourself or to society, there's also the context of profession or industry. The art itself is trying to make something that doesn't look like it is, but it makes people think and changes people in the long run. Art should not compromise. In your real life, from the moment you wake up till the moment you sleep, you already compromise in your life. You compromise with your friend, your mother, your girlfriend, society, your job, every day. Life forces you to compromise. The only place that you can be fully to whatever you want is with your art. I have to be smart about it. I can compromise with the surface of it, but I'm not compromised with the message or what I want to achieve. You can't compromise with it.

Q: I don't really want to change people's ideas around me, if I encounter any difference or value difference or disagreement...

A: But you can do it with your art. Art is a representation of my process of discovering the truth, For example you don't know what is the truth. That's why I create. It creates

discussion, it creates debates or conflict so that we know whether it's true or not.

Q: For example, when I came here I wanted to experience the culture here. And I had a workshop, the e-textile workshop with local people, which is the experience I'm learning to hang out with a local to do things together. And to consider this process is part of an exchange or education for both sides. I want to work more with the local batik makers to make a huge conductive fabric with a synthesizer circuit, with the wax technique. Then Marc (Marc Dusseiller) says, you shouldn't do that because this is colonial thinking, you just want the locals to help you. Of course in my intention I don't possess this thinking, I just do it. But then someone who possesses the higher level of moral or critical thinking immediately acknowledges this is a problematic behavior. I also organized an event before, to collaborate with Aboriginal people. So I listen, that's me in this case. But if it was someone else in this case, maybe he doesn't listen and he chooses to do whatever he wants. You cannot force. Another example is, I tell my friend I'm here and I'm making this workshop with local artists, and they ask if we should sell something for a profit. I don't call it colonial thinking, just capitalist thinking. I already know it's wrong, so I said no because the real value is in the culture.

A: First of all I agree with Marc, because you cannot just do things if you think it's fun or interesting or inspiring. But if, for example, you have a highly interesting batik technique or motive, then you use it in your work, or you pay them to make it for you. and then you modify it and it becomes yours. But what's in it for the culture itself? You know why traditional music, or traditional art is important? Because it teaches people the value of that culture. For example the Gamelan music, there is so much philosophy behind it, the Javanese philosophy. So if you learn that instrument, you will understand the philosophy. The purpose is not just to teach you how to play. There's always value behind every traditional melody, because there is a story and history. And it's because there's a value that ancient tradition has been taught so it's not lost. If it was about the product (instrument) then what's really about it is gone. In a way that makes me no different than the person who proposes this capitalist thinking. So you need to know the value of whatever it is. That's you learning from outside of your culture.

Q: What is empowerment to you? There are still some differences between me and that capitalist way of thinking. I had this idea to work with the batik artist, as a way to empower them, because what I share is the technique, for example, engineering or

electronics. And then we can make things together and have fun with knowledge exchange. And then later on we could make something innovative based on their own skills, so they still could be the culture promoter for themselves.

A: Maybe that person who proposes this capital thinking also thinks, okay I sell you art and you make money so that makes you rich. But maybe the difference is just between these two cases, just one I shared, not just money, and knowledge. Empowerment in the best case, firstly, the people who do the batik will definitely want to do that because of money, and promotion. Secondly, what you think is your exchange, you say is technology; I teach you this so you can make this better. This is already not fair, what you're teaching them is not yours, and what they're giving you is not only theirs but is their whole culture. So it's not fair, the exchange. What you are giving them is just technology, something they can get from anywhere else, they can get it from learning by themselves. Giving them technology or infrastructure or money... It's not equal exchange, it's not fair, because it also emphasizes hierarchy. All people who have power of money, access and technology will always be in power and by doing this it will never get out of this. It's not empowerment.

If the question is about the justification

of exchange, you give something that's yours and then they give something that's theirs, it's still not fair, because what you give is just one bit of knowledge, but what they give is knowledge of the whole entity based on generations of knowledge. Indigenous culture and traditional culture is not about the surface, it is not about the motive, it is not about value. What they want you to give them so it can be fair, it's for you to understand them, and that's it. Once you really know the value of a tradition... You don't want to exploit it...by understanding the value and the power in your work, just the value, then you will know in my work, I will have to be able to reflect that. And they will look at it like, "Wow, you use the same value as us." That's what's more important. Then there is no exploitation happening there because what is spread is only the value. Nobody has been exploited, the value is spread even more. It's not about the individual, the individual is just a carrier of the culture. That's why my focus of all my art only focuses on two things, voice and language. Language is not only verbal. Expression is just the language, the language itself, the verbal itself, the expression, you know? Accent, behavior, etc? But when you learn the language, you will easily understand it better because you know because you are practicing and using it. People want shortcuts to understand other people's traditions, and they say they think they understand a lot of traditions but they

don't. They just learn the academic version of that tradition. And shortcuts are actually very capitalist thinking.

Q: What's your opinion on making the old work with the new? For example, Tribe Against Machine I organized, or I worked with national craftsmanship centers. I always deal with how to make the new work with the old, and what is the purpose? I think each culture, maybe they represent a period of a history, so the new technology should reference the old model, and that is the purpose why we want to work with the old. You can just keep developing technology based on the shortcut mindset but that is only making problems. In principle it's also hard. It is very hard for me to go to their culture and live with them from the beginning, learn from all the characters of this culture.

A: Same for them exactly. And so if you want a fair exchange, what you need to do is you learn about them, and then they learn about you. You teach them how to make things that you do. So they build themselves, they create themselves. You give them access to what you know, not what you have. Exchange between new and old happens everyday. It doesn't need us to trigger that. People who possess lower technology always want to go to higher places, that's natural. It's maybe not just the desire from the capital.

It's just human nature. They need to know the purpose of the form, the potentials and the dangers.

Q: That reminds me we had fourteen European artists in Tribe Against Machine. I brought them to the village, they all had very high moral concerns. So we lived together and we shared workshops. There was no hierarchy, it was a very fair exchange. And we had exchange of the basic knowledges of electronics, schematics and tribe cultures. But for the locals...I think they can only see the utility and they want to possess the technology to empower themselves. And I think the collaboration was very funding based.

226 The exchange stopped after the artists left. We have done this ten-days workshop for continuously two years, it was an annual event, and then we stopped because it was the first trial. So, according to your experience, how do you connect the two fields, Australian builders and Indonesian local builders in Instrument Builder Project (IBP)? And what are the pros and cons of this kind of global event?

A: Promoting artists who built their own instruments or creative with making instruments – that's beneficial; they get money, support, and experience learning from other artists as well from other countries. For the bad things, well, depending on how much trash is created. If there is no reflection

, there's no development or progress to make it better next time, it's just trash. Then it's just capital. Like biennales are based on the structure that's already in place to distribute funds and support to art and artists and collectives. It's just a machine developed by the industry to distribute funds to support the art. In the industry in general, as I said, there are two, there's art itself, and the machine called industry for that, and this goes in this category.

Q: If you are the curator, how will you want to continue this, or do you want to continue this kind of collaboration?

A: If I am a curator, I need to include something that will at least do what I want, to change people's own form of art itself. You need to learn how to make it sustainable, accessible, and a little bit critical. There is no such thing as an easy answer, to change everything all of sudden. I think you have to take time to progress by focusing on the one thing that you want.

Q: Do you think there is not so much sustainability in IBP?

A: I don't think it's bad, it's just the standard, it's just part of it. You have to realize that we are still in the machine.

Q: So the best thing is to get rid of the machine?

A: No! we don't get rid of the machine, how do we get money? what you want is a better machine, we can call it a better model, and nobody knows what it is. This is by research, and everybody should work towards that with their own version, and it's always different by country or place. There's no "one machine", there should never be "one machine". IBP's curators are from Australia, and the funding sources are from the Australian government, not Indonesia, because Australia has a lot of support from the government in terms of art, unlike Indonesia.

Q: If global network is important and beneficial, how do we promote it, make it more concrete and accessible?

A: Your art can define the problems that you're concerned with. You can make two different kinds; 1. Art that gives solutions by experimenting with different models, and 2. Just taking the problem without coming up with a solution or alternative. Then you can be super practical, exactly, just create an art that presents us a problem, and then we'll kill the machine. Art is very flexible. There's no right or wrong, no good or bad. It's only the artist themselves that defines what they want to make. Do you know about Alkisah Sanya-

wa's album Break Experiment? For our last album, we did an open call on Instagram because the issue we had was the hierarchy and the music industry, where both the label and the artist exploit the art to make money and then the money always goes up to the label. The label has always capitalized on that. So we experimented on how to change this. So what we did is, we had the album and then the stems file of each track of each sound of each instrument, and gave them to anyone who wants. What happened was, The New York Times called it a "music experiment" in their headline, because this was the first time in the music industry that one album was released by 44, exactly 44 labels all over the world, released independently

227 to create a localized version of this album. So this album exists in 44 different cities in different countries, but they are all different, the packaging is different, the cover design is different, and each album has curated its own remixes. There are only ten different labels in Indonesia, and then outside of Indonesia there's much more. The Remixes are now over now is almost 300, the most remixed album in history. This is our own Spotify. It is spreading naturally, without my power. So what that also means financially, not only Senyawa and the label gets money, everybody gets money. The key is to share the power once you have it. Academics make money from this because they make a paper

about this and are invited to talk everywhere. You can do research about this, because this is what you want like, global networking but organic, non funded, collectives... no funding? You make the album with your own money, and then you send the files to all labels around the world to whoever wants it. You have to be smart in that, because that's giving them power, and there is a lot of discussion about this. For example, if we want to press vinyl, it's normally very expensive because you have to press at least 300-500 to make it cheap. That's not sustainable for small labels. We sell it to retail and we get money from touring, selling the vinyl, so it gets paid itself. That's what is called sustainability, that's what it is called organic. No one is forcing them. Everybody gets money and they decide what they want to do with it. They make it into a pop remix, a metal cover, and then the song lives and non-stop keeps developing progress.

Q: To me, the music industry is relatively a little bit more clear and mature than experimental art because labels, discs, it's already there, the hardware and the system, so....

A: Yeah, it is a little bit easier to understand why it works, but it's working in a different field. The music industry has labels, distributors, etc. We create a different market without distributors. It's local and doesn't need major distribution. It's small,

but spreading. So that means the power is not here anymore. It's everywhere. There's now a lot of a talk about this, even after one year. Because if it's applied by someone like Taylor Swift, then this industry is just gone. They suddenly realize they don't need distributors. They don't need major labels. What they need is the locals. You don't have to pay for the media they come to you, all the major ones, all the institutions, and all the festivals want to know about this. With the sharing of power, it teaches them, it gives them authority.

基於沖繩是一個偏遠島嶼的地理意義，「孤立」的主題是為了強調包含地理和環境獨特性的分散活動。

大山龍  
訪談主持：施惟捷  
2022.12.03  
沖繩·文字回覆



Ryu Toru Oyama  
Interview host: Shih Wei Chieh  
2022.12.03  
Okinawa, texts reply

Based on the geographical meaning of Okinawa, the theme of 'isolation' is sought to emphasize the distributed activities.

Q：你能告訴我們關於你自己的一些情況嗎？關於你的角色、職業或目前的興趣？

A：我是一名自由藝術家、藝術總監、攝影師、生物藝術家和廚師等。目前我在日本沖繩工作，之前曾在德國活動。我現在的重心是探索沖繩的潛力，特別是與亞洲海上相連的關係、地理和文化背景，以及與本土，特別是東北和北海道的自然崇拜相關的事物。

Q：你能告訴我們關於沖繩奇妙實驗室2019年的情況嗎？它的起源、心態、動機是什麼，是如何形成的？例如，Hackteria和Feral Labs在Oki Wonder Lab中的作用是什麼？

A：Oki Wonder Lab是在2014年Hackteria在印尼日惹的計劃幾年後舉辦的。Okinawa Wonder Lab最初是作為Hackteria在台灣計劃的一部分計劃的。作為共同組織者，我和Marc Dusseiller (Hackteria)，他是位於芬蘭的SOLU Bio art society Field-Note -EOS 201 的主持人，我們在芬蘭相遇。Hackteria在台灣的計劃無法實現，於是在沖繩舉辦了營隊。它最初並不是一個大規模的活動，只有一小部分的創作者和參與者參加長達一至三個月的營隊。我們期望更自由、更活躍的人們能夠選擇他們可用的時間。基於沖繩的地理意義，即偏遠的島嶼，我們尋求強調包含地理和環境獨特性的分散活動的「隔離」主題。此外，通過不強調所謂的「目的」和通常所需的人數和產出，我

們像暑假的孩子一樣出於好奇心移動，盡可能地支持每個專業和能力。我們考慮創建人們可以互相交流的環境。在沖繩的OIST校園、一個超市裡的廚房工作室、南部地區的藝術空間、一個沙漠島嶼和位於沖繩北部深林的小木屋裡計劃了活動。

Q：您能談談在 COVID 剛開始時，Oki Wonder Lab 開始的情況嗎？

A：自從我們在三月底開始活動時，COVID-19就開始對我們造成影響。由於海外旅遊受限，我們被迫對上述計劃進行重大更改。例如，作為一所大學，OIST對外部人員關閉進入，拒絕接受人員前往島村，還有預定的包租船、藝術空間的展覽等被取消。然而，由於我們沒有強調營地的目的或產出，我們能夠靈活地或意外地改變計劃，並且毫不猶豫地轉向完全不同的形式。

Q：你能分享一下衝Oki Wonder Lab的財務狀況，包括資金、捐贈、自我準備的預算、收入？另外，你能告訴我們你是如何作為一個藝術家而不是一個全職的活動組織者來組織它的嗎？

A：基本上，Hackteria Marc 根據瑞士的補助金計畫來規劃 Oki Wonder Lab 的預算。然而，我一直想知道預算和計劃的吸引力是否成比例。沖繩在日本原本就是一個度假勝地，大部分國內參與者即使自掏腰包也願意參加。此外，我們與贊助商協商，盡可能地減少計畫中的預算，而住宿則由大學和

其他地方支持者提供補助。這次 Marc 和我是唯二的主持人，儘管我們預期每次更換參與者時會有許多工作坊和領先的主持人改變其原來的活動。

Q: Can you tell us a little bit about yourself? About your role, profession or current interests?

A: I am a freelance artist, art director, cinematographer, bio artist, and chef, among others. While I am currently based in Okinawa, Japan, I have previously been active in Germany. My current focus is on exploring the potential of Okinawa, particularly its relationship with Asia across the sea, its geographic and cultural backgrounds, and its nature-worship connected to the mainland, especially Tohoku and Hokkaido.

Q: Can you tell us about the Oki Wonder Lab 2020? What were the origins, mindset, motivation, and how was it formed? For example, what is the role of Hackteria and Feral Labs in Oki Wonder Lab?

A: Oki Wonder Lab was held a few years after Hackteria's project in Yogyakarta, Indonesia in 2014. Okinawa Wonder Lab was initially planned as part of Hackteria's project in Taiwan. As a co-organizer, I (Oyama) and Marc Dusseiller (Hackteria), who was a host at Finland-based SOLU Bio art soci-

ety Field-Note -EOS 2018, met in Finland. The Hackteria project in Taiwan could not be realized, and the camp in Okinawa was held alone. It was not originally a large-scale event, but a small number of creators and participants joined for a long term of 1 to 3 months. We expected more free and active comings and goings of people who could choose their available term. Based on the geographical meaning of Okinawa, which is a remote island, the theme of "isolation" was sought to emphasize distributed activity that contains geographical and environmental uniqueness. Also, by not forcing a so-called "purpose" and generally required numbers and output, we moved out of curiosity like a child on summer vacation, supporting each specialty and ability as much as possible. Consideration was given to generating environments in which people can interact with each other. Activities were planned at the campus of OIST, a kitchen studio in a super-market, an art space in the southern area, a desert island, and a cottage in a deep forest Yanbaru in the northern area in Okinawa.

Q: Can you address the situation while the Oki Wonder Lab started just after COVID started?

A: Since we started the event at the end of March, COVID-19 began to affect us. We were forced to make major changes to the

above plan due to restrictions on overseas travel. For example, OIST, as a college, closed to entry from outside, rejected to accept people to the island villages, and there were cancellations of chartered vessels, exhibitions at art spaces, etc. However, by not emphasizing the purpose or output of the camp, we were able to change the plan flexibly or accidentally and move forward without hesitation in changing to a completely different form.

Q: Can you share the financial state of Oki Wonder Lab, including funding, donation, self-prepared budget, income? Also, can you tell us how you organize it as an artist instead of a full-time event organizer?

A: Essentially, Hackteria Marc planned the budget for Oki Wonder Lab based on Swiss grants. However, I have always wondered if the budget and the attractiveness of a project are proportional. Okinawa is originally known as a resort area in Japan, and most of the domestic participants wanted to attend even at their own expense. Additionally, we negotiated with sponsors to reduce the budget as much as possible for the places we had planned, and the accommodations were supplemented by the university and other local supporters. Marc and I were the only hosts this time, although we had expected leading hosts and many workshops

to change their original activities each time the participants were replaced.

Q: What are the future plans for Oki Wonder Labs? If you don't have any, what is your next personal move?

A: I briefly mentioned it in the first question regarding the seas connected to Okinawa, Indonesia, Taiwan, and Japan's Tohoku region. I plan to organize a camp and field works, and research topics such as food, science, technology, art, religion, nature worship, and cultural anthropology.

很幸運的，荷蘭政府並不關心這些商業性的東西，因為他們已經理解了文化資本的認知。

Stelio Manousakis

訪談主持：施惟捷

2022.11.05

海牙·線上



Stelio Manousakis

Interview host: Shih Wei Chieh

2022.11.05

Hague, online

Luckily, the Netherlands government doesn't care about this commercial stuff because they have understood the notion of cultural capital.



Q：請向我們介紹一下 Modern Body Festival 的近況和歷史吧！

A：我們暫停了一下，因為我們有些疲憊，因為我們做了這麼多事情，而且只有我們兩個人，所以我們有一個了不起的想法，在 2020 年停辦雙年展，然後疫情來了，我們自我感覺良好地說「不辦活動是多麼好的想法」，然後我們開始了另一個小型活動，因為已經承諾過。我們還面臨不同的問題，荷蘭已經飽和了，發生了太多事情，因此很難讓做出讓觀眾感到興奮，或者符合我們期待的活動。而且我們自己也是創作者，所以暫時不必組織活動也是好的，我想我們可能會在某個時候做些什麼，但目前沒有計劃。可持續性是一個問題，基本上，做一次雙年展需要工作一年半，然後另一半我們為活動收尾並恢復體力，因為我們有好幾個月都沒睡好覺，所以可持續性是一個大問題，還有你從付出的努力中得到了什麼，因為它會有所不同嗎？當我不花費所有時間組織時，我作為一名獨立藝術家還能做多少？這至少是目前對我個人來說最大的問題，最近我有一份工作，我正在協助一個藝術節的技術製作，這與我的工作無關，但那真的很好，我喜歡幫助別人，但我的投資是完全不同的，我得到的報酬比我們自己辦藝術節還要好得多，因為我們希望做所有這些其他事情，所以導致最終我們的報酬非常低。

我們於 2014 年舉辦了第一屆現代身體藝術節 (Modern Body Festival)，我們稱之為 Intermedia，這不是一個把不同媒介放

在一起的多媒體節目，而是試圖找到不同媒介融合的平衡點，探索媒介碰撞時會發生什麼事情。到目前為止，我們已經舉辦了三屆大型的雙年展，分別是 2014 年、2016 年和 2018 年，每屆雙年展都有一個主題，我們挑選作品和呈現方式來回應這個主題，同時製作節目的方式也非常重要。我們還在 2016 年與台北的一個建築平臺合作舉辦了姊妹節，名為「Space Media Festival」，這些都是我們舉辦的三屆大型雙年展。正如我所說，在 2020 年，我們決定退後一步，不再舉辦雙年展，這是一個好決定，因為無論如何，由於疫情，我們都無法舉辦雙年展。

我們開始了一個較小的系列，叫做 Modern Body Laboratory，它更關注於本地藝術家，活動已經持續了幾天，我們已經做了三次，那些可以是任何東西，作為藝術節的一部分，我們已經做了座談會、展覽、表演、工作坊，有時是一起，有時是在不同的時刻。我們真的對這種多種結果和多種類型的過程很感興趣，藝術節本身更多的是以經驗和完整的作品為主，至少對於我們展示的作品，而不是工作坊，實驗室可以對發生的事情更開放一點，這就是它的重點。就前景而言，它與我們如何體驗世界有很大關係，我們對非常具體的作品感興趣，這就是實際上，也是我們有趣的東西，我們在上一次組織的實驗室中有點掙扎，那是幾乎一年前在 2021 年 11 月，我們喜歡的作品類型往往是非常親密的，非常接近和個人。因此，對於 COVID，我們有很長一段時間在想，那好

吧，我們現在不能做這些了，因為疾病的傳播是不安全的，我們不能讓人們面對面地參加我們想一起做的活動，我們不能做多人聚集的表演，所以這是與 COVID 在這個空間的一個有趣的副作用。

Q：什麼是 Moder Body Festival 一開始就那麼受歡迎的原因？

A：我們通過公開徵集得到了主要回應，我現在不記得具體數字了，但我們真的很驚訝，回響太多，我們試圖下載這些回覆，但 Google 封鎖了我們，因為他們認為我們的 Gmail 帳戶突然有這麼多流量，我們一定是機器人。我可以肯定主題和公開徵選文字上的契合是很重要的，因為我們意識到的一件事就是我們有非常多的女性響應我們的公開徵選，你知道新媒體在很多方面都是男性主導的領域，就像 2016 年一樣。而且我認為徵選內容看起來是很開放的，活動不是技術導向的，我們有很多與技術有關的東西，但我們沒有將其呈現為「這是一個技術活動，你會得到各種各樣的男性超級技術宅般的回應。」不，這在某種程度上更多地是關於人類狀況，然後我們得到了來自各種各樣的人的更廣泛的回應，所以我認為這非常重要。擁有一個看起來漂亮且專業的網站也很重要，人們看到它後會想，「我想成為其中的一部分。」我們的第一個版本沒有公開徵選，第一版的預算基本上是微不足道的，我們只有很少的錢，參與者都是我們認識的人，他們都在我們的網絡中，但他們都是非常非常偉大的藝術家，非常偉大的

作品，所以我認為這也有幫助。當我們進行公開徵集時，人們可以參考，他們查看了以前的版本，他們就像，「哦，這看起來真的很酷，我想成為其中的一部分」。我們明確的表示我們將付錢給入選者，這也很重要，因為作為一名藝術家，我多次看到許多公開徵選，他們基本上告訴你「哦，你會有很多曝光或其他什麼，但我們不能付你費用」，這種情況也會發生在大型藝術節上。我們是藝術家，所以我們討厭不付錢給藝術家的想法，我們總是付錢給藝術家來展示作品，我認為這也確實有助於宣傳，我們的公開預算微不足道，因為與其他藝術節相比，我們的預算非常少，但我們得到了很多回應，徵選也甚至被翻譯成其他語言，而我們無需特別做任何宣傳。

Q：你感覺疫情對藝術界產生了什麼樣的影響？我感覺到好像許多藝術家與活動組織者都相對不再活躍，經過這一次衝擊後似乎藝術產業已經不再比一般娛樂產業更具影響力？

A：我們表現的好像疫情已經結束了，但事實上並沒有，我們只是決定它可能不再是一個非常嚴重的威脅，因此它的邊界變得不太明確。而過去兩年中，現實生活中無法做任何事情，人們對於與人見面或做事情逐漸不熟悉，這是其中一個問題。我想，也許人們變得比較趨向主流，因為他們待在家裡看電視或 Netflix 等等，普通人的生活方式、收入都受到了影響，而不僅僅是藝術家，所有人都是如此。在 COVID 疫

情下，大公司因為特定的商業行為賺了很多錢，小店則因無法維持生計而關門，大公司能夠買下它們。現在，由於烏克蘭戰爭的藉口，所有東西變得更加昂貴，而他們指責普亭，但你可以看到，各種能源公司的利潤翻了一倍，在我們社會中有一些更深層次的問題，但我們也處於更不確定的時期，關於我們是否可以脫離這個困境，世界將走向何方等等，這只是一點點不穩定。但我認為人們仍對藝術感興趣，他們會一直感興趣。如果樂觀一點的來說，我相信這情況會反彈的，但世界也正在變得越來越糟，我們就拭目以待吧，我不知道。工業也是問題的一部分。所以當我說世界不會變好時，這是一個非常實際的問題，由於我們的處理方式，地球正在遭受苦難，存在著氣候危機，而這種氣候危機的一個重要原因是工業，因為工業只關心其股東，這就是為什麼我們在這個情況下的最重要原因，因為股東關心短期利潤。我會說，藝術家與工業聯繫越緊密，其信息的價值就越少，從哲學的角度來看是這樣的。因此，如果我們與任何工業聯繫在一起，例如，如果我們在使用電子紡織品，我們就與一家大工廠聯繫在一起，但這家工廠是如何傳遞你所創作的藝術信息的？這對我們有何幫助？因為藝術理想上應該幫助我們了解自己。在荷蘭，補助來源是補貼金，補助由政府提供，但不由政府分配，因此你不會因為你所創作的藝術類型而與政府聯繫在一起，產業界對此幾乎沒有什麼影響，公眾也有一些影響，但你不需要通過門票賺錢來維生。因為這裡已經有一種共識，即藝術有價值，應該得到支持，因為它本身就有價值。我知

道在其他地方情況並非如此，例如在美國，你必須接近產業界或做些非常商業化的事情才能吸引到群眾，或者你必須進入學術領域，讓大學支持你的研究，然後你的大學從政府、產業或資助者那裡獲得補助。所以它在不同的地方是不同的，雖然我們生活在一個相當全球化的社會中，但不同地區的情況是不同的，所以我認為不能為所有地方做出一種決定，因為補助來源有所不同。不過從哲學角度來看，這也許是我留在荷蘭的原因之一，因為我不需要在破壞地球的產業中去尋求支持我的藝術創作的補助，這樣說有點太過極端和黑白分明，當然，事情要複雜得多，但這總是在我心裡想的。我相信還有其他類型的產業，只是需要去尋找。

我認為人們總是需要藝術，重要的是找到一個資源來創作藝術，並找到一種方法來賺錢維持生計。不可避免地，有人會拿到錢創作毫無意義的藝術，或是只是為某個產業打廣告，然後最後只剩下這樣子的藝術存在了，當然這是一個極端的例子，但這確實有這種可能。我認為總是有藝術的空間，總是有藝術能夠逆著潮流而行，能夠幫助世界向前邁進的藝術，或是實驗性質的藝術，能夠開放探索我們想要做什麼。我認為在世界上，有一股力量將我們變得更保守、更法西斯主義的力量，全球都可以看到。但這也是因為我感覺人民內在有一種必要性，當我們擁有更多接觸事物的機會時，也會變得更加激進、開放和自由，所以就有一種推動力，認為「哦，這些人變得更加自由了」，我在希臘看到過這種情況，也許你知道希臘

政府曾有一個新納粹黨派，現在他們已經被關進牢房了，這真是太好了，他們曾在議會中有席次。對我來說，作為一個居住在國外的人，這是非常明顯的，這是由於 2008 年至 2010 年實行緊縮政策導致希臘社會向左極端化，然後很明顯，這些新納粹分子被大量投資，推廣他們的觀點，說服人們不要向左極端化，而是要向新納粹分子極端化，因為當時他們已經老了，等等。所以你在美國也看到了這種情況，比如特朗普，你在巴西看到了這種情況，博爾索納羅剛剛輸掉了選舉，你在任何地方都可以看到這種情況，極右翼勢力是由億萬富翁和工業界資助的。我的意思是，希特勒本人並不是自己崛起的，他是德國工業複合體的一部分，產業支持他，他們認為「這個人會推動我們的利益，如果他在途中殺了六百萬猶太人，那沒關係，我們在此期間會變得更富有。」所以我認為，總是有必要回歸到本質，總是有很多人對獨立藝術、前衛實驗藝術感興趣，但是找到補助就變得更困難了，我沒有關於這方面的答案，我沒有富裕的生活。

我們所做的事情，其價值至少與其他職業工作相等，所以我們應該盡可能地為此工作獲得報酬，因為這項工作是值得的，藝術不是附加物，它對我們理解世界非常重要，它對我們在一個在其他許多方面令人沮喪的世界中生存下來非常重要。在某些方面，藝術在一個安全的空間中虛擬事物，因為你可以進行實驗，沒有人會死，你可以呈現一個不同的範例，這適用於所有類型的藝術，你閱讀一本書，然後你沉浸在這個現實中不存

在的世界裡，它是你想象中的東西，但如果它是一本好書，你可以在其中生活，然後它會向你展示「嘿，這是一種與不同角色建立共情或成為不同社會或生活方式的一部分的方法，而不必實際到達那裡。」但是，當你回到現實生活中時，這對你的世界有影響。因此，所以，我認為這對我們作為一個物種是根本的，因此我們應該要求將藝術視為與我們一樣重要的事物。

Q：關於可持續性，你如何看待在這些藝術組織工作中的非營利性和營利性？

A：什麼是盈利，什麼是非盈利？我不確定你如何看待這個問題，但我確實知道，在我們的藝術世界裡，根據不同的語境，為自己的作品收取報酬可能會讓人感覺不妥。然而，作為藝術家為自己的作品收取報酬並不是盈利。我們有權創作藝術，並且能夠支付房租和買食品，這不是利潤，勉強維持生計不是利潤，當你創作藝術、建立網絡或擔任組織者時，你的勞動應該得到報酬，同時你仍然可以是非盈利的，就算是非盈利組織中也是不完全由志願者組成，他們也需要被支付薪水，維持生計不代表盈利。在荷蘭，人們需要工作並得到報酬是很自然的。在希臘，我知道有些地方藝術不能支付報酬，所以可能會覺得有點奇怪，「哦，我創作藝術並得到報酬，也許這是錯的。」但這並沒有錯，非盈利並不意味著你必須削減和低估你的作品價值，因為你的作品是重要的。

理想情況下，你的作品應該支付你足夠

的報酬以繼續創作，否則你會筋疲力竭，或者忙於其他對長遠來看影響較小的事情。當台灣政府提供資金時，擁有一個充滿活力的藝術場景對他們是有利的，因為人們會更樂意去台灣生活或是參觀你的國家。藝術有價值，我們不應該害怕支持它，即使在主流社會的語境下也是如此，藝術不是偶然發生的事物；它對人類至關重要。如果不是這樣，我們就不會擁有它。藝術已經成為人類的一部分，只要我們知道，它就不是可以被忽略的東西，藝術是成為人類的基礎。

讓我們主張自己的價值，不要因為主流社會更看朝九晚五的工作而感到害羞，他們並不比我們更有價值。有一個名為文化資本的概念，它與金融資本具有同等價值。在資本主義社會語境下，你可以給文化資本賦予金融價值。我們不需要這樣做，但文化在世界上具有價值，所以我們不應該過於謙虛或害怕宣稱我們所做的對社會具有價值，即使在資本主義語境下也是如此。想想在冷戰期間，美國投入了多少金錢來證明他們擁有最好、最自由的藝術場景，使他們成為領先的文明？這就是關於文化資本的一個例子，即使在賺錢和獲得權力的語境下。

Q：我們該如何處理在藝術組織工作中、社群合作中的權力和階級關係？

A：當你有資金來組織某件事情時，可以說具有一定程度的權力。默認情況下，你正在設定議程。然而，如果我們想做相同的事情、相處融洽，並且沒有人試圖把

他們的議程強加於他人，我認為這並不是根本問題，這是一個合作的框架。如果你是出錢的那個人，並讓一群人去台灣做某事，那麼你確實在確定議程和框架。但我不認為這是負面的，作為藝術家被邀請去參加有人為你付款的駐村計劃真的很酷。這不一定是一種權力關係；這也是一種感激的關係。我即將在布魯塞爾進行一次短期駐留，他們通過一套我認為非常有趣的協作原則互相合作。種族主義、性別歧視和其他負面行為是不可接受的，他們有這樣的行為規範。在建立社群時，制定這樣的指導方針可能是有益的，你可以向人們展示如何很好地一起工作，並迅速解決任何不端行為，這很簡單，但也很複雜，因為只要你與人們一起工作，你就必須處理人與人之間的關係，這只是生活的事實，如果你看到反復出現的問題，你必須找到解決方案，或防止它們再次發生，但是與不同性格的新朋友見面總會帶來驚喜，人們在某件事情上投入相等，是因為他們對願景有同樣的投入，或者感覺他們有同等的收益，因此，如果你邀請其他人組織某件事情，這是你的願景，所以你很可能必須付出大部分的努力。理想情況下，你會找到一個渴望做相同事情的人，並在願景和目標方面與你平等對待，但這也許不容易找到。

無法以不同方式成長或創作的藝術家可能不得不走商業路線，這在很多地方都是一個問題。在荷蘭，我們有國家補助來支持實驗性藝術。我們在一定程度上有自由去做這些事情，但資金有其自己的偏好和要求，在

希臘，沒有人關心藝術，所以沒有辦法參與任何行業。我對台北的情況不是百分之百的熟悉，但我相信肯定有辦法找到想要按照你的方式做事情的人，因為你不可能是在這個島上唯一這樣做事的人，有可能你需要在國外尋找合作夥伴，或者找到不受階級制約的台灣人，目標是與同行進行有趣的對話，深入討論你的作品，而不僅僅是談論表面，在荷蘭，我們很幸運能有這樣的經歷。

Q：通常公共的補助或政策都帶有一些潛在的政治傾向，如果一定要使用這些資金，你如何避免這些具有政治立場和藝術計劃立場的衝突？比如說，使用具有潛在國家主義立場的資金和一個討論去殖民主義議題的計劃。

A：荷蘭在藝術方面非常多元，尤其是涉及許多國際人士。討論荷蘭政治沒有太大意義，主要是因為荷蘭人普遍對政治不太關心，因為他們相對富有。當你很有錢時，可能不想過多質疑為什麼，因為你可能會發現自己不喜歡的事情。此外，荷蘭藝術的國際性意味著我們並不都關心相同的問題或煩惱。在希臘，希臘文化的主要問題是過分專注於古希臘文化，因為大部分資金都投向古代遺址和文物。這種偏好根深蒂固，通常有利於保守的右翼政治。每一個文化都在某種程度上面臨類似的問題。例如，在奧地利，資金主要用於古典音樂，留給非傳統當代作品的空間很小。因此，作為回應，出現了大量的即興演奏場景。每個文化在某種程度上都必須應對這些問題，找到逃避這些

問題而不需要進入失敗對話的策略是一個有效的問題。從國外引入人才可以使這些問題變得無關緊要，因為我們不會專注於特定的本地問題。相反，我們可以討論更廣泛的主題範疇。這種方法還可以幫助找到更多的本地支持，因為在台灣等地，可能有很多人厭倦了關注某些問題，希望探索其他事物。與來自相同文化背景的人交談時，很容易了解彼此在某些事物上的立場，並且細微的差異可能具有決定性意義。然而，當與來自世界另一端的人交談時，你們之間沒有共享的東西很多。你們可能在政治觀點上有很大的不同，但這些差異可能不是立即可以識別的，甚至可能不相關，因為它們不直接影響到你們工作的具體內容。在多元國際環境中工作時，這種現象就是生活的另一個事實。

Q：在 Modern Body Festival 的跨國、跨域的合作中，你怎麼處理計劃中不同職業之間的理解水平差距？

A：彌合理解層次的差距是信任和解釋事物的問題，以便某人能夠理解，即使他們對你在談論的事情一無所知。這是一個雙向的過程：找到一種方法，以他們的語言與他們交流，讓他們了解事物是什麼。我們都很難向不了解的人解釋我們所做的事情，但這是一種慢慢發展的技能。這是一個過程。你不能指望一直遇到合適的人，尤其是一開始的時候。事情發生得很慢。人們越來越多地談論解殖的觀念，但20年前還沒有這麼多人談論。需要人們不斷地談論事情才能取得進展。以一位策展人為例，他第一次從你那

裡聽說解殖。也許三年後會有其他人來談論它，他們會讀一些東西，然後有其他人，最終他們會明白。你的努力不是白費，只是回報是非線性的，你可能只能實現某些目標。進步是緩慢的，你可能需要留意那些可以超越表面理解，深入探討你想談論和質疑的事物的人。全球正在發展，最終這些發展將影響到邊緣地區，比如台灣和希臘。一旦這些觀念被越來越多的人談論，就更容易在不讓人困惑的情況下討論它們。將外部人士納入這些討論至關重要，讓當地人感到困惑並帶來不同的觀點。否則，你將陷入一個惡性循環，一直在談論同樣的事情。

1999年或2000年左右，我在希臘學習時，發現該國有一個電子音樂中心。我為此感到非常興奮，開始研究他們的活動。當我深入研究時，我了解到希臘曾經出產過電子音樂領域最重要的全球作曲家之一，伊安尼斯·澤納基斯（Iannis Xenakis）。然而，令我失望的是，儘管是一個電子音樂中心，他們的主要項目卻是重建古希臘水管或水風琴。看起來這是他們唯一能獲得資金支持的項目。這段經歷讓我意識到，這個國家的優先事項與我的並不一致，我需要找到其他地方來追求我對音樂的熱情。現在，20多年過去了，事情有所改善，進步正在發生。這是一個需要時間的過程。如果你引入新的想法，人們會接受它們。他們可能不會將功勞歸於你，因為他們在潛意識裡吸收了這些信息，認為是他們自己想出的。這是一條或多或少讓人感激的道路，但並非完全無趣。人們知道你在做什麼，如果你堅持足夠長的

時間，他們會明白你一直都在其中努力。參與其中也意味著你有更多機會遇到志同道合的人，在這方面讓你的生活更加愉快。如果你組織活動，最終會有與你想法相似的人出現，這對你有好處。

住在荷蘭，我有自由以某種方式去做事，因為當地的背景和環境允許我這麼做。然而，由於我已經在這裡生活了15年，他們不是我的人民，也永遠不會是，所以我無法體驗投資於我的人民的滿足感。這是我的社區，但如果我在希臘這樣做，情況會大不相同，那裡會更痛苦。然而，當你看到進步並知道你為此做出了貢獻時，會有很大的回報。這是你自己要牢記的一種長期道德回報；你正在改變你成長的地方。即使令人沮喪，這仍然是必要的。向那些沒有相同背景或觀點的人解釋顯而易見的事情需要大量的心理努力和痛苦。如果他們還沒有到達那一步，你必須給他們一些他們能理解的東西，這樣他們才有能量跟隨你。如果擁有一個實物，比如布條，讓人們可以觸摸和談論是很重要的，那麼這可以作為一個切入點。實際的成果對每個人都有好處，不必妨礙任何過程。有時候你可以很快地用實際的方法產生成果。你可以把一個社區聚集在一起，創造一些實物，並將其作為引誘那些不完全理解你的人的誘餌，讓你能夠討論其他主題，並向他們介紹新的想法。要理解你不懂的事情需要心理投入，大腦的處理能力，以及願意關注。如果你給他們一些他們能理解和激動的東西，你可以帶他們走得更遠，因為他們信任你。他們會想：「嘿，這個人

剛剛給我展示了一些我從未見過的東西，真的很酷。」策略至關重要，因為你需要找到資金，找到為你工作的人，以及理解你的願景的人。

Q: What is the current states of Modern Body Festival now?

A: We put a pause because we were also a bit burnt out because we were doing so much and it was just the two of us. So we had this amazing idea to not organize a biennial in 2020. And then the pandemic came and we were like patting ourselves on the back 'how good of an idea was to not try to do this.' We organized another event, a smaller scale event, as we had promised it. We have a different problem in our hands. The Netherlands is saturated, there is too much going on, so it's hard to get audiences too excited, or to show up to the extent that we want them to or to the extent of the effort we're putting in. And we're also practicing art, so it has been good to not have to organize stuff for a while. I think we're probably going to do something at some point, but we don't have a plan coming too soon. Sustainability is a problem. Basically we were working for like a year and a half for the biennial and then the other half of the year we were wrapping it up and regaining our strength from not having slept for months at a time. So sustainability is a big thing, and also what you get from the

effort that you put because does it make a difference? Or how much more can I do as an independent artist when I'm not spending all my time organizing? That is for me, at least personally, the biggest question at the moment. It is nice to organize things. I had a job recently where I was I was helping with the technical production of a festival, that has nothing to do with my work, and that was really nice, I like assisting people but my investment was much different and also I got paid like much better than I'm getting paid for our festival because for our festival we want to do all these other things, so we end up not getting paid well at all for it.

So we had our first edition of Modern Body Festival in 2014 and it's a festival that we called Intermedia. It's not multimedia in that we don't put different media together, but we're trying to find the place where different media converts and come together as equals, kind of where they collide and to see what happens when this media collide. So we've had so far three big biennial editions: in 2014, 2016 and 2018. Each of them has a theme that we is very central to the programming that we do, we pick works and we pick the way that we present them to respond to this theme, and also the way that we make the festival is really important. We also had a sister edition of the festival in 2016 in Taipei in collaboration with this architecture platform,

the festival was called Space Media Festival. And those were the three big biennials. As I said, in 2020, we decided to take a step back and not do that, and that was good because anyway we wouldn't be able to do a biennial because of COVID.

We've started a smaller series that's called Modern Body Laboratory, which is more focused on local artists and its smaller scale. Events have lasted several days, but it is a more modest scale program, and we've done three of those and those can be anything, as part of the festival we've done symposium, exhibitions, performances, workshops, sometimes altogether, sometimes at different moments. So we are really interested in this kind of multiple outcomes and multiple types of processes. The festival itself is more centered on experience and completed works, at least for the works that we present, not the Symposium. The laboratories can be a little bit more open as to what happens. That's the gist of it, and in terms of the outlook it has a lot to do with how we experience the world, we are interested in very embodied works that's all actually, also something that we interestingly struggled a little bit with the last laboratory that we organized that was almost a year ago in November 2021, and the kinds of works that we like to program are often very intimate and very close up and personal. So with COVID we

were for a long time wondering, 'okay, we can't do these things because it's not safe for the transmission of this disease. We can't put people face to face and do the things that we want to do. We can't have a performance with many people congregating together, so that was an interesting side effect of being in this space with COVID.

Q: What makes Modern Body Festival so popular at the first place?

A: We had the major response through our open call. I don't remember the numbers now, but we were really surprised. There was so much response that we were trying to download the responses and Google was blocking us because they thought there's suddenly so much traffic on our Gmail account that we must be a bot. I think it's due to the combination of the themes and the wording was very important I'm sure, because one thing we realized was that we had more women responding to our open call. You know new media is a very male dominated field in many regards, and that was like in 2016. And I think the wording was open, and the event is not a technology festival, we have a lot of things with technology, but we did not present it as 'This is a technology festival where you're going to get all kinds of male nerds that are behind their computer responding', no, it was much more about the human condition in a

way, and then we had much wider response from all kinds of people. So I think that was very important from what I've heard. Having a Website that looked nice and professional was also important, people saw it and they thought, 'I want to be part of this.' We didn't have a call in the first edition. The first edition was basically in a shoestring budget, we had a tiny amount of money. It was all people we knew, and that were in our network. But all were really, really great artists, really great work, so I think that also helped. When we did the open call people could refer, they looked at the previous edition. They were like, 'Oh, this looks really cool. I want to be part of it.' And we made it clear we're going to pay people. That's also important because. As an artist I see many times that you have these open calls where they basically tell you 'Oh, you're going to have exposure or whatever' and that happens at big festivals also. We are artists, so we hate the idea of not paying artists, we've always paid our artists for presenting work, and I think that's also something that really helps get the word out. We didn't promote it, our PR budget was minuscule, because our budgets were very small compared to other festivals. But we got a lot of responses, the call was being translated in other languages without us having to do anything.

Q: What impact do you feel the pandemic has had on the art world? I sense that many

artists and event organizers are relatively less active, and after this impact, it seems that the art industry is no longer more influential than the entertainment industry.

A: I mean we are acting as the pandemic is over, but it's not over in a way, we've just decided that it's probably not a very serious threat anymore, so the borders are not very clear, and we for two years you couldn't do anything in real life, so people got a bit unused to doing things we got unused to meeting people, so that's one thing. I think, maybe people got a little bit more mainstream. Because they were sitting inside watching TV or Netflix, or whatever. And there is a kind of attack on normal people's livelihoods, on our wallets, not just the artists, everyone. So with COVID big companies made a lot of money doing specific things, small shops closed because there was no way to sustain it. Big companies could afford to buy them out. And now we have the excuse of the war in Ukraine that 'Hey everything is more expensive' because blame Putin while you see that all kinds of energy companies have doubled their profits, there are some more structural things at play in our society, but I think we're also in more uncertain times. In terms of 'are we out? Are we in? Where is the world going?' So it's just a little bit of instability, but I think people are interested in the arts, and they will be interested. If I want

to be optimistic, I'm sure we'll bounce back, but the world is also going to a bad place, so we'll see. I don't know. But industry is part of the problem. So when I'm saying like the world is not going to a good place, there is a very practical thing. The planet is suffering because of the way we're treating it, there is a climate crisis and a huge reason for this climate crisis is the industry, because the industry only cares about its shareholders, and this is the most important reason why we're in this, because shareholders care about the short term profit. I would say that the more artists are tied to industry, the less value its message has, just in philosophical terms. So if we are tied to whichever industry, like if we're working with E-textiles, we are tied to a big factory. What does this factory do to make the message of the art you make pass through? How does this help us? Because art ideally helps us learn things about ourselves. In the Netherlands, the money source is subsidies, the money is given by the government but is not handed out by the government, so you're not tied to the government for the kind of art you are making, industry has very little to do with it and the public has some things to do with it. But you don't need to make your living out of tickets because there is an understanding that art has a value that should be supported because it's valuable for what it is. I understand this is not the case in other places, like in the U.S., for example, you have

to approach the industry or you have to do something very commercial so you get a lot of people, or you have to go into the academia and have a university support your research, and then your university gets its money from the government, or from the industry, or from funders. So it is different in different places, even though we live in a fairly globalized society, so I don't think there is a decision you can make for all places just because the source is different in all ways, but just philosophically that's perhaps one of the reasons why I stay here, because I don't have to go to an industry that destroys the planet, to ask them for money to make art that supports the opposite idea. That's putting it in very binary terms, very like black and white terms. Of course, things are much more complex, but that's always on my mind. I'm sure there are other types of industries also, there has to be, but then it's a matter of finding them I guess.

I think humans need art all the time. There is a matter of finding a source to make your art and finding a way to make it to pay your bills as a practitioner. Because inevitably, someone gets money to do art that is meaningless, or that's just an advertisement for an industry, and then that's the only art that exists, that's an extreme example, but that is one possibility. But I think there is always space for art and there is always space for art that goes against the grain, for art that

is helping the world move forward, or the art that is experimental and is open to figure out what it is that we want to do. I think in the world at large there is a push to turn us more conservative and more fascist globally you see that, but that's also happening because I feel there is an inherent necessity of people, the more access we have to things we are also getting a bit more radical and open and free, so then there is a push, 'Oh, these people are getting more free'. I saw this in Greece. Maybe you know that there was a neo-nazi party in the government in Greece, now they're behind bars thankfully. They were in the Parliament and it was really obvious to me living abroad how this came, there was a radicalization of society to the left of Greek society because of the austerity measures in 2008 to 2010. And then it was really obvious that piles of money were thrown at these Neo-nazis, promoting what they did to convince people not to go radical to the left, and to go radical to the Neo-nazis because they were getting old at that time and all these things. So you see it in the U.S. for example with Trump, you see it in Brazil, Bolsonaro just lost, you see it everywhere. There's this extreme right which is funded by billionaires and industries. I mean it is a Hitler himself didn't rise on his own. He was part of the German industrial complex. They supported him. They were like 'This is the guy who's going to put our interest forward. And if he

kills six million Jews in the way, whatever, we're going to be rich in the meantime.' So I think there's always the need for the stuff to go back. There's always lots of people who are interested in art, that is independent in art, that is avant-garde and experimental, but then it's harder to find the money. I don't have an answer, I don't live a rich life.

Again, what we do is worth at least as much as what other people do and get paid for. So I think you know, we should try and get paid for it as much as that's possible because this work deserves it. Art is not an afterthought. It's really important for how we understand the world. It's really important for how we manage to survive in a world that is depressing in many other ways. In some ways, it works as a simulation of things in a safe space because you can experiment. And no one is going to die, you can present a different paradigm, and that applies to all kinds of arts, you read a book, and then you're immersed in this world that doesn't exist in reality, it's a figment of your imagination, but you can live within it if it's a good book, and then it shows you 'Hey, this is a way to develop empathy with a different character, or to become part of a different society or a different way of living without actually being there.' But then this has repercussions in how you leave your world when you come back to normal life. So I think it is fundamental to us

as a species, so we should demand that it is treated as us.

Q: About sustainability, how do you deal with the nonprofit and profitable part in your organizing jobs?

A: What is for profit and what is nonprofit? I'm not sure how you perceive it, but I do know that in our art world, depending on the context, it can feel wrong to be paid for your work. However, getting paid for your work as an artist is not for profit. We have the right to make art and be able to afford rent and buy groceries. This is not profit; getting by is not profit. When you create your art, build networks, or act as an organizer, your labor should be paid, and you can still be nonprofit. A nonprofit organization pays its employees; it does not consist solely of volunteers. You can still be nonprofit and make a living. Making a living is not a profit. Here in the Netherlands, it's pretty self-evident that people need to work and get paid. In Greece, I know places where art doesn't pay, so it can feel strange to think, "Oh, I'm making art and getting paid; maybe that's wrong." But it's not wrong. Nonprofit doesn't mean that you have to undercut and undervalue your work because your work is important. Ideally, your work should pay you enough to continue doing it; otherwise, you'll get burned out or be too busy with other things that matter less

in the long run. When the Taiwanese government provides funding, it benefits them to have a vibrant, artistic scene because people are happier to live and visit there. Art has value, and we shouldn't be afraid to support it, even within the context of mainstream society. Art is not something that happens on the side; it's essential for humanity. If it wasn't, we wouldn't have it. Art has been a part of humanity for as long as we know, so it's not something to be disregarded. It's fundamental to being human.

Let's claim our worth and not be shy just because mainstream society values 9-to-5 jobs more. They don't hold more value than us. There is a concept called cultural capital, which has value alongside financial capital. Within the capitalistic society context, you can ascribe a financial value to cultural capital. We don't need to do that, but culture has value in the world, so we shouldn't be too modest or afraid to claim that what we're doing has value for society, even within the capitalistic context. Consider how much money the US invested during the Cold War to prove that they had the best, freest art scene, making them the leading civilization. That's an example of investing in cultural capital, even within the context of making money and gaining power, which our world currently revolves around.

Q: What do we deal with the power and

hierarchy relationship in the collaborations with funding sources or other partners?

A: There is an inherent amount of power, let's say, when you have the money to organize something. By default, you're setting the agenda. However, I don't find this fundamental if we want to do the same things, get along, and nobody is trying to impose their agenda on others. It's a framework for working together. If you're the one coming up with the money and bringing people to Taiwan to work on something, then you're defining the agenda and framework. Still, I don't see this as negative. Being invited as an artist to a residency with someone paying for you is really cool. It's not necessarily a power relationship; it's also a relationship of gratitude. I'm doing a short residency in Brussels soon, and they engage with each other through collaborative principles that I find very interesting. Racism, sexism, and other negative behaviors are unacceptable; there are rules of conduct. Establishing such guidelines can be helpful when building a community. You can show people how to work well together and quickly address any misbehavior. It's simple, but also complex because as long as you work with people, you have to deal with relationships, and that's just a fact of life. If you see recurring issues, you have to find a solution or prevent them from happening again. But meeting new people with different

personalities will always bring surprises. People invest equally in something if they serve the vision equally or feel they have equal gains. If you approach someone else to organize something, it's your vision, so you'll likely have to put in most of the effort. Ideally, you find someone eager to do the same things and come in as equals in terms of vision and goals. It might not be easy to find that. Artists who can't grow or create in different ways might have to go the commercial route. This is a problem in many places. In the Netherlands, we have state subsidies that support experimental art. We have the liberty to do this to a certain extent, but funds have their own preferences and requirements. In Greece, nobody cares about art, so there's no way to engage any industry. I'm not 100% familiar with the context in Taipei, but I'm sure there are ways to find people who want to do things the way you want because you can't be the only one on the island operating that way. It might be a matter of finding people abroad or Taiwanese people not tied to hierarchy. The goal is to have interesting conversations with peers, discussing your work in-depth, and not just talking about the surface. In the Netherlands, we are fortunate to have this experience.

Q: Public funding usually comes with some preexisting political tendencies. If you have to use these funds, how do you avoid



conflicts between the political stance of the subsidy and the artistic vision of the project? For example, if there is potential nationalist funding for a project discussing decolonization issues.

A: The Netherlands is quite diverse, especially in the arts, as there are many international people involved. Discussing Dutch politics doesn't make much sense, primarily because the Dutch generally don't care about politics since they are relatively wealthy. When you're wealthy, you may not want to question why too much, as you might discover things about yourself that you don't like. Additionally, the international nature of the arts in the Netherlands means that we don't all share the same concerns or issues. In Greece, the primary issue with Greek culture is the focus on ancient Greek culture, as most of the funding goes towards ancient artifacts and sites. This focus is deeply ingrained and often benefits conservative, right-wing politics. Every culture has similar issues to some extent. For example, in Austria, funding mainly goes towards classical music, leaving little space for unconventional contemporary compositions. Thus, a massive improvisation scene has emerged in response.

Each culture has to deal with these issues to some extent, and finding strategies to

escape them without entering a losing conversation is a valid question. Bringing people from abroad can make such questions irrelevant, as we're not going to focus on specific local issues. Instead, we can discuss a broader range of topics. This approach could also help find more local support, as there are likely many people in Taiwan, for example, who are tired of focusing on certain issues and want to explore other things. When speaking with people from the same culture, it's easy to know where you stand on certain matters, and small differences can be defining. However, when talking to someone from the other side of the world, there's so much that you don't share. You might have radically different political views, but those differences may not be immediately recognizable or even relevant since they don't directly impact the specifics of your work. This dynamic is just another fact of life when working in diverse, international environments.

Q: In general, how do you handle the gaps in understanding between various disciplines at the Modern Body Festival when collaborating with professionals from different fields?

A: Bridging gaps in levels of understanding is a matter of trust and explaining things in a way that is accessible to someone's knowledge, even if they have no idea what

you're talking about. It's a two-way street: find a way to speak their language so they can understand what it is. We all struggle to explain what we do to people who don't understand it, but it's a skill that develops slowly. It's a process. You can't expect to meet the right people all the time, especially not in the beginning. Things happen slowly. People are talking about this idea of decolonization more, but it wasn't spoken about that much 20 years ago. It takes people continuously talking about things for progress to occur.

Take, for example, a curator who heard about decolonization from you for the first time. Maybe someone else will come in three years and talk about it, and they'll read something, then there's someone else, and eventually, they'll get it. Your effort isn't wasted; it's just that the payoff is nonlinear, and you might only achieve a certain thing. Progress is slow, and you may need to be on the lookout for people with whom you can go beyond surface understanding and delve deeper into the things you want to talk about and question. There is development happening globally, and eventually, it will reach the periphery, like Taiwan and Greece. Once these ideas are talked about more and more, it becomes easier to discuss them without people being confused. It's crucial to involve outsiders in these discussions, baffling locals and bringing different perspectives. Otherwise,

you're stuck in a vicious circle talking about the same thing.

When I was studying in Greece around 1999 or 2000, I discovered an electronic music center in the country. I was thrilled and began researching their activities. As I delved deeper, I learned that Greece had produced one of the most significant global composers in the field, Iannis Xenakis. However, I was disappointed to discover that the center's major project was to reconstruct an ancient Greek water pipe or water organ, despite being an electronic music center. It seemed that this was the only project they could secure funding for. The experience made me realize that the country's priorities weren't aligned with mine, and I needed to find somewhere else to pursue my passion for music. Now, 20-something years later, things have improved, and progress is happening. It's a process that takes time. If you're introducing new ideas, people will absorb them. They might not credit you because they've subconsciously absorbed the information and think they came up with it. It's a somewhat thankless path, but not entirely thankless. People know what you're doing, and if you're doing it long enough, they'll understand that you're always in the middle of these things. Being involved also means you have more chances of meeting like-minded people, making your life more enjoyable in

this context. If you organize events, eventually someone with similar ideas will show up, and that's good for you.

Living in the Netherlands, I have the freedom to do things in a certain way because the context and place allow me to do so. However, I don't experience the satisfaction of investing in my people, as I've lived here for 15 years already, and they're not my people and never will be. It is my community, but it would be much different if I were doing this in Greece, where it would be more painful. However, there would be a significant payoff when you see progress and know you've contributed to it. That's something to keep in mind for yourself as a kind of moral payback in the long term; you're making a difference in the place where you grew up. It's essential even if it's frustrating. It takes a lot of mental effort and psychological pain to explain obvious things to people who don't have the same context or outlook. If they're not there yet, you have to give them something they understand so they have the energy to follow you. If it's important to have a physical object, like strips of fabric, that people can touch and talk about, this can be an entry point. A physical outcome can be beneficial for everyone and doesn't have to hinder any process. Sometimes you can produce it quickly in practical terms. You can bring a community together, create something physical, and

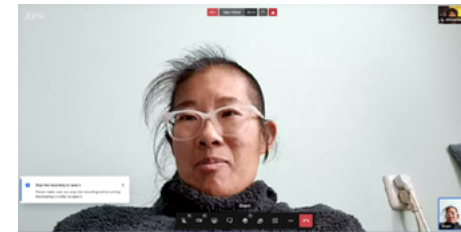
use it as bait for people who don't fully understand you, allowing you to discuss other topics and introduce them to new ideas.

Following something you don't understand requires mental investment, processing power in your brain, and the willingness to pay attention. If you give them something they understand and can get excited about, you can take them on a longer journey because they trust you. They think, "Hey, this person just showed me something I've never seen before, and it's really cool." Strategy is essential because you have to find money, people to work for you, and people to understand your vision and show up.

我是住在荷蘭的第二代台裔美國人，對我們而言去討論如何舉辦荷蘭的「當地」活動是毫無意義的。

潘

訪談主持：施惟捷  
2022.11.03  
海牙·線上



Stephanie Pan  
Interview host: Shih Wei Chieh  
2022.11.03  
Hague, online

I'm a second generation Taiwanese American living in the NL, it's pointless for us to discuss how we're going to hold a 'local' events here.

Q：可以和我們分享關於 Modern Body Festival 的起源嗎？

A：所以這個節日的起源是因為我們有一個二人組合「Center no Distractor」，我玩太鼓，Stelios 做電子音樂，我們一直在想像適合呈現的情境。這個二人組合是我們對Hardcore Techno的致敬，但從我們的角度來看，它是某種Techno但又不完全是Techno，是我們自己的版本。對我來說，它非常圍繞太鼓展開，太鼓在某種程度上是一種完美的樂器，需要平衡身體力量、協調能力、音樂感等要素，是一個非常美妙的樂器。所以我們一直在談論這個二人組合的表演形式，並幻想適合呈現這個二人組合的正確情境。當我們有機會在我擁有頭銜的地方組織一些事情時，我們正坐在一起想著「這樣做會很酷吧？」，然後突然之間，大概三個小時內，我們就想到「哦，我的天啊，我們剛剛做了一個藝術節。」2013年，我們開始籌備這個藝術節，但由於缺乏資金，我們只能向荷蘭海牙的 Storm 基金會申請一筆資助款。在2014年，我們從基金會得到了盡可能多的補助，而且全部來自本地和我們的朋友。在第一屆中，我們試圖用少量的補助做太多事情，但是，我們能夠和認識的人一起創造出一個很酷的藝術節，並意識到自己是一個深層次且豐富的藝術家場景的一部分。藝術節的參與者很平衡，一半是男性，一半是女性，當時我們甚至還沒有想過性別多元的問題。我們感到，我們在提出當時沒有被問到的問題，得到了美好的回應。我們與人們一起建立了一些東西，這是我們獨自

無法實現的，這令人非常興奮。

Q：Stelio提到過你們有一個非常成功的公開徵集，可以向我們再說說這個過程嗎？

A：Modern Body Festival 是源於我們自己的計畫，然後，我們向我們周圍的人尋求幫助，因為我們周圍有非常酷的藝術家。到了第二屆，我們與台北的空間媒體節（Space Media Festival）合作，但我們真正感興趣的是找出更大的社群是什麼，所以我們提出了這個開放性的徵件，結果它有些像病毒式地擴散，我不知道是否有600或800個申請。其中一年我們收到了800個申請，我們兩個人看過每一個申請，這種事情對我們來說是一種神奇的體驗，因為我們不必到世界各地去尋找，申請件就自動來到了我們的手中，好像我們能坐著看全世界正在眼前發生，如果我們想知道外面的世界是什麼，如果我們想知道社群是什麼，如果我們想知道我們正在和誰交流，那就看看那些作品吧，這是一項艱鉅的工作，但我認為這也是一種特權。

如果沒有驚奇和好奇的空間，那還有什麼意義呢？因為不然你會為了微薄的收入而辛苦工作，讓自己精疲力竭，所以你必須熱愛它、投入它、並且要理解你從中獲得了什麼。對我們來說，被賦予欣賞這些作品的機會真的很特別，也很有魔力，我們不想對此持懷疑態度。這需要大量的工作，花了我們幾個月的時間，有些人因此而感到不悅，因為我們回應得太慢了。我

們為藝術家提供報酬、平台、文件紀錄、背景與支持。來報名的族群也很特別，接近60%的女性申請，還有其他很多元的團體，所以族群很不同，也讓我們感到有點驚訝，因為我們擔心這樣的徵件結果會讓所有的公開徵件都出現這樣的族群分布，而整體的代表性仍然會非常糟糕。但我不認為這是真的。我認為這和我們在公開徵集提出的問題有很大的關係，以及當初所設定的提示。這對我們來說非常重要，讓我們感覺到我們正在向那些感覺自己並不經常被人談論的人提出問題。我們本地的觀眾人數總是沒有我們預期的那麼多，但我認為這是我們期望太高的天真表現，因為我們是一個非常年輕的藝術節，在一個非常國際的場景中，涉及到技術和藝術表演等等的領域。而這裡的藝術場景非常國際化，所以當你辦一個兩年一次的藝術節，基本上你的觀眾有70%在下次活動之前就已經離開這個國家了，所以這是一份巨大的工作量，每一次我們幾乎都要重新開始尋找觀眾，我們很快就有了相當不錯的國際追隨者，但這些人卻不能出席，你知道，在你變得非常大或是你能邀請一些重要的表演嘉賓之前，人們是不會套特地飛來參加你的活動的。

Q：請問在財務方面，Modern Body Festival 的補助主要有哪些來源與考量？

A：我們的補助來源主要是公共補助。我們的收入相當有限，有一些小型贊助，我們也有很多合作夥伴，可以免費或打折使用場地，幾乎沒有企業贊助。申請公共補助時，

您需要提供一個概念，並且預期您能夠實踐這個概念，有一些標準，例如他們不會補助公開宗教事務等，有一些正式的、非常一般性的標準，這不是政府補助。因此，就像政府給一堆有不同重點的機構提供補助一樣，我們從表演藝術基金獲得了補助，以便從國外引進一些藝術家，我們從一家創意產業公司Digital Culture獲得了補助，這是我們最大的資助者之一，他們與我們語言相通，非常理解我們正在試圖做的事情，是我們的大力支持者。我們從海牙當地的視覺藝術組織那裡也獲得了補助，我們倆都是該組織的成員。在第二屆的Modern Body Festival中，我們會獲得更多社會導向的補助，這不是直接來自政府，實際上，我們的成功較少，我想我們實際上沒有從城市裡得到補助，這對我們來說非常令人驚訝，因為我們不太了解他們需要或喜歡什麼，我們可能沒有為他們提供一個很好的建議。對我們來說，更重要的是這種專注於文化領域特定範疇的公共補助，他們能夠更好地理解我們的語言和思維方式。我們沒有國家基金。政府有提供直接給國家歌劇院、國家芭蕾舞團和兒童藝術節等少數大型機構的資金支持，但這並非國家政府資助，而是由這些國家中心提供資金，例如文化創意產業是數位文化、建築等領域的國家基金，此外還有表演藝術和視覺藝術的國家基金……但是，還有一些機構專注於這些領域，並且有更小的基金，例如海牙的Citywide視覺藝術基金和一些私人基金。對於私人資助，對我們來說很棘手，因為我們不是慈善機構，而私人基金通常需要您成為慈善機構，以便他們可以扣除自己的捐款。

我們知道在2018年不會有第四屆。我認為我們需要重新評估。我們需要退後一步，我也覺得我們已經說了我們想說的話，這三個版本給了我們一個完整的圓：第一版是關於「我」，即我在哪裡結束，外界從哪裡開始？對於人們來說，這是我們的第一個問題。第二版是關於「我們，他們」，所以集體身體是什麼？我們如何在群體中運作？社區是什麼？第三版是關於外星人的身體，就像我們如何看待其他人一樣？因此，我們覺得我們已經完成了一個編程研究的三部曲，所以這是退後一步看現代身體是什麼？在後COVID時代，現代身體是什麼？我認為這是一種集體創傷。我覺得我從這個時期開始就非常受創傷。我認為這將需要一些時間來理清思緒，然後我們再看看。我們在2018

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年就知道2020年不會有新版本，而在整個2020年裡，我們一直在自我讚美，因為我們不必像其他人一樣做出抉擇，例如“我們該做嗎？我們要取消嗎？”我們沒有這個問題，所以我們沒有那種壓力。我在2018年之後就知道我們不會再做第四版。我是說，也許吧。也許我們最終會做一個，但我們不會再做另一個兩年一次的活動。

Q：你認為全球化對於一個國際藝術組織有什麼影響？或是對於你個人的影響是什麼？

A：我認為這是關於交流與獲得不同的觀點。在克里特島的郊區，我們常常討論這個議題，我們談到了希臘在藝術方面所面臨的問題，在某些情況下，藝術似乎很受

限制，所以我們討論了為什麼會這樣，以及為什麼在荷蘭我們感覺藝術不會受到那麼大的限制，我們得出結論是因為跨界交流，荷蘭的藝術界已經非常多元化了，雖然還是有荷蘭本土的藝術風格，但當這個風格變得封閉時，它就會變得盲目，對自己的限制視而不見。當不同的觀點和經驗交匯時，我們才能夠以不同的方式看待事物，從而突顯出平常可能被視為理所當然或未曾意識到的事物，這就是荷蘭等北歐國家的藝術界之所以豐富的原因之一，因為這些地方擁有強大的藝術基礎設施，吸引了來自世界各地的藝術家，實現了跨界交流和跨文化對話，而在其他地方，這樣的情況可能不會發生。

我認為，如果你在談論其他地方的同質性問題，這可能會讓人感覺很殖民。有趣的是，像荷蘭這樣有著深厚殖民歷史的地方似乎受益於這種情況-他們去其他地方，殖民他們，然後帶回他們覺得有趣的東西，豐富自己的地方而不失去對土地的掌控。而在殖民地中，情況完全不同。當然，荷蘭也是一個非常特殊的地方，這是資本主義的故鄉，是一個商業社會。他們有非常非常長久的交流歷史。我認為全球化的概念不是人們想象的那麼新，看看台灣的歷史，它經歷了多少不同的轉變？全球化是一個事實，那麼為什麼我們不利用這種方式來交換知識呢？我認為對於身份認同的損失感到擔憂非常棘手。這可能是一個陷阱，因為他們讓我們保持分離，但全球化在某些層面上一直存在，那麼為什麼我們只關注那些跟我們比較接近的觀點呢？我是一個在荷蘭生活的第二

代台美人，Stelios來自希臘，我們要如何做一個本地的活動，這沒有任何意義。我的意思是，就地進行實體活動對我們非常重要，但我們有一個全球的視野，我們說「glocal」。

Q：在組織國際藝術節和這些全球交流中妳得到的最重要的意義是什麼？

A：友誼是非常重要的點，當你引進沒有建立關係的人時，這使得事情變得更加困難。例如，假設我沒有和任何人建立關係，那麼就沒有現有的連接，使得某些事情變得更加容易、可能或者更具吸引力。我想說的是，我認為有些文化問題是如何運作的。我曾和在巴塞隆納的朋友討論過如何得到報酬的問題，他說他不在乎，你可以用很多其他方式獲得報酬，而我則說我太老了，我需要看到錢。當然，事實並不是這樣，我喜歡交換，但你不能以曝光或初期投資等方式來賣給我，因為我已經太老了，討論這個問題很有趣，因為我們在某個時候意識到有深層次的文化差異，在巴塞隆納，事物的運作方式更多的是關於交換，關係更多地建立在社區感覺上，在荷蘭則截然不同，荷蘭非常務實，並且運作依賴金錢。這並不意味著你不能擁有願景，也不意味著你不能擁有原則，但在某種程度上，它非常務實，如果你想讓你的藝術家朋友做某些事情，你必須給錢，因為我們都需要支付房租，因此，對我來說，尊重你的藝術家或參與者的方式是，不要讓他們免費奉獻自己，這是一個深層的文化差異。因此，在國際環境中如何處理這

個問題呢？你如何建立一個社群或一個環境，讓每個人都可以按照他們的方式運作呢？當有錢時，我認為大多數人都會很滿意，但在沒有多少錢的情況下，如何仍然保持那些習慣於以金錢為主的文化參與呢？你該如何創造一個能夠讓他們尋找自己的資金的情況，或是如何創造一個框架，讓他們能夠利用自己的人脈網路，為自己創造這樣的可能性？我認為這是一個問題。我最近去了巴塞隆納一個星期，我已經有七年沒有和這些人一起演奏了，我們演奏了我的歌曲，所以感覺很好，但在那裡待了一個星期，只拿到了250歐元，這在我的世界中是不可接受的，我的時間太寶貴了，我負擔不起這樣的費用。在那一周裡，我本來可以做很多其他的事情，我有一個龐大的待辦事項，我有些工作已經得到了報酬，但還沒有完成，時間就是金錢，你知道的，所以我可以每七年做一次，這很可愛，但在我的現實中，這並不能讓我得到足夠的回報，無法在任何有意義的層面上去做，我可以偶爾這樣做，但很難投入我需要花費的時間，因為我生活在一個不同的社會中。所以，你如何創造一個能讓每個人都以自己的方式運作的情境呢？或者偶爾會發生一些美好而神奇的事情，讓你脫離你的世界，置身於不同的環境中，這必須是平衡的。

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知識分享是社群中的一個重要價值，但你必須能夠創造。對於可持續性而言，人們必須能夠在有意義的背景下來進行創造。事實上，Stelios最近做得比我多，因為他現在是這個噪音網絡的一部分，他們在不

同的地方舉行會議，他去了雅典做了一些事情，他們在不同城市集會，這是更加研究性的。我的實踐方式非常不同，所以我認為你與他討論這部份會很有趣。他如何在那個世界中運作，他們許多人與大學、學院有聯繫，因此他們能夠獲得一些大學資金來吸引人才。是的，知識分享很棒，與你尊重和關心的人在一起很好。但是，如果你在和藝術家打交道，每個人都是自由職業者，所以至少我認為，我們必須找到一種方法，在不花費他們錢的情況下進行知識分享，這是我的觀點，因為我們生活在這種以金錢為中心的北歐文化中，還有研究的空間。我認為這種會議、流動網絡正在全球範圍內流動，他們正在找到非常有創意的方式來獲得資金，因為如果你在處理工作專業人士，你要求他們做的是工作，是的，知識是共享的，但他們在工作，這意味著他們得到了報酬。我認為這是一個平衡的問題，如果每年只有一周，如果非常不規律，那麼聚在一起，不去想這一切，只是在一起分享經驗是很好的。

這只是關於平衡，你的優先事項正在改變，當你年輕時，你所需要的很少，很靈活，有很多精力，責任也不重，你可以接受任何事情，世界就在你手裡。當你開始變老時，你擁有了很多經驗，做過很多事情，所有這些東西變得不那麼迷人了，因為我們已經在這個世界待了很長時間了。理想的烏托邦在那裡，但你會因為你的烏托邦理念與公司資本主義現實的鬥爭而變得有些疲憊。我驚訝地發現，其實我生活所需的金錢很少，只要小心理財管理。我的

生活很棒，我被聰明有才華的人包圍，很不可思議。我一直和人們交談，和我愛的人們一起出門，還可以寫我的專輯給最棒的音樂家們，他們都非常出色，我很緊張，我的生活是如此奢華。我幾乎從不想去上班，我的工作很酷，因此，在這方面，我不需要錢來分散我對工作的注意力，有些人在週末放鬆自己，去做很多昂貴的事情，因為他們一整週都在做他們不在乎的事情。當然，也有人其他的愛好和興趣，但我的觀點是，我不需要很多錢來過一個充實的生活，因為我的工作很充實。當然，還有一個問題是「錢從哪裡來？」但我不想擔心。我太老了，不想不知道下一餐從哪裡來，也不想不知道我是否能付得起房租，我沒時間再經歷這種壓力了，我正在做一個更大的計劃，我需要能夠自由思考。

Q：你如何平衡或衡量做為一個組織者，在建造一個社群中時所面臨到的自我本位問題？自我和社群間的妥協如何才稱的上公平？

從個人層面開始，如果不從個人層面開始，那就沒有意義。社群參與不是一個單一的整體，不意味著每個人都必須遵循某種方式來做事，這完全不是建立社群的意思。建立社群是關於與理解你的人和分享一個願景的人團聚。我們也全都自己做，這就是為什麼我們很累，因為我們不想讓人們白白幫我們做事情，所以我們自己做。這是關於想要被能理解獨立是什麼意思的人團聚，分享一個世界可以是什麼樣子的願景，

為自己負責，然後也許從這個社群中學習，你可以分享一些責任和貢獻，但這並不是無私的意思，社群不是關於無私的，無私是不存在的，自私是人類本質的核心，我們所做的一切都是為了自己，如果我們能夠理解這一點，如果我們能夠接受這個作為人性核心的事實，那麼一切我所做的，我都是為了自己，這意味著你不負責任我，我負責自己，你負責自己，我相信你現在和我說話是因為你想和我說話，你也相信我和你說話是因為我想和你說話，我沒有在幫你做什麼好處，然後我們可以用不同的方式交談，然後我們不會將無私的概念，和做違背你原則或不想做的事情這兩件事混淆在一起，因為我們必須長期了解自私自利的本質，所以這並不意味著永遠不做你不想做的事情，有時候你會做你不想做的事情，因為你理解長期投入社群的貢獻，或者為了長期回報或潛力而投資，或者只是嘗試一些新事物看看會發生什麼，這並不意味著我們只是放縱自己。你有可以依靠的人嗎？你有喜歡待在身邊的人嗎？或許你擁有一個全球社群。

Q: Can you tell us about the beginning of Modern Body Festival?

A: So the festival started because we have this duo 'Center no Distractor' where I'm playing taiko, and Stelios is doing electronics and we were fantasizing about the context in which it would make sense. We have this duo, which is our sort of our ode to Hardcore Techno - but from our perspective, it's sort of

Techno but it's not techno, it's our version of it. And for me it's very centered around the taiko, which for me in some ways is sort of a perfect instrument, it requires a balance of physicality, of coordination, of power, of musicality, so it was a really wonderful instrument. So we were talking about the sort of performativity of the duo and fantasizing about what would be the right context to present the duo. And we had an opportunity to organize something at a place where I had my title, and we were just sitting around thinking 'wouldn't it be cool?' and suddenly, I think within three hours we were like 'Oh, my God, I think we've just made a festival.'

We were like, 'we should do this', and at the time we weren't a foundation yet, so there was only one fund we could apply to - Storm at the Hague, so we asked for as much money as we could from them to do this thing, and it was all full local, all friends. That was the first year, that was 2014. So it was in 2013 I guess that we probably started organizing it. And in that first festival we were trying to do too much with too little money. I think the thing that we loved about it was really that we suddenly understood that we were part of a very deep field and a very rich scene of artists and that we were able to put together this really cool program, just with people we knew. And the program was very balanced in representation, we realized after the fact

that it was like half men, half women, it just happened. We didn't have to think about it. So we thought 'okay, we're on to something. We're asking questions that maybe are not being asked at the time' and we had a very beautiful response. We were building something together with people, that we could never realize by ourselves, and that was very exciting to think about.

Q: Stelio has mentioned your great successful first open call, can you tell us how did you organize it and why it went virus?

A: It started out of our own project. And then we reached out around us since we were surrounded by incredibly cool artists. And then by the second edition we were working with Ping Sheng and Space Media Festival, but what we were really interested in was figuring out what the larger community was. So we had this local community, but of course, it's a deeply international field, so how far does that reach? And so we came up with this open call that kind of went viral. I don't know if it was 600 or 800 applications. I think one of the years we had 800 applications, and we went through every single one, the two of us. We looked at every single application because it was sort of a magical thing that came to us, because we didn't have to go out all over the world and look for things, they came to us, so we could sit down and see what

was happening all over the world...if we want to know what's out there, if we want to know what that community is, if we want to see who we're talking to, look at those works. It's a ton of work, but I think it's a privilege.

There has to be space for wonder, there has to be space for curiosity because what's the point otherwise? Because you're going to work too hard for too little money, you're going to exhaust yourself, so you have to love it. You have to be committed to it. You have to understand what you're getting from it. So for us it was really extraordinary and pretty magical to be able to be given all of these works to look at, we don't want to be cynical about this. It's a ton of work. It took us like months. People were really upset because it took us so long to respond.

We offer the artists a fee. We offer them a platform. We offer them documentation. We offer them a context. And our demographic for our call was also kind of crazy, I think it was close to 60% women who would apply, and lots of mixed groups, so the demographic was very different and it made us a little bit scared because we were afraid that all open calls would have these demographics and the representation would still be totally fucked up. But I don't think that's the case. I think it has a lot to do with the kind of questions we asked, and the kind of prompts you set out.

I think that was something that was really important to us. It made us feel like we were asking questions to people who don't feel like they're being spoken to all time.

We haven't done a biennial since 2018, since Covid hit. So we did a third edition in 2018, where we had another open call and hundreds of applications. So we've done 3 biennial editions and the format changed every single time. The first time it was a 17 hour event, the second time we had a sister festival in Taiwan and the event here was 13 days I think, and then the third edition with workshops, with these icebreakers, and then a sort of extended exhibition. And then the third edition we were a bit more compact, we did 5 days. I don't remember if we had workshops. And then we had a few laboratory events, so we had a symposium. We've done some smaller scale, a bit more exploratory events. So our last one was in November 2021, we organized a small scale modern body laboratory event at our studio.

Our local turnout was always not as big as we thought it should be. But I think that's a sort of naivete in our expectations of being a very young festival that goes on once every two years in a very international scene. We're sort of on the edge of sort of technology and arts performance, all of these things. And that scene here is very international. So when you

do a biennial basically 70% of your audience has moved away by the time you did the next event, so it was a lot of work. We were almost starting over every single time trying to find a public, and we had pretty quickly a pretty good international following, but those people couldn't show up. You know, until you get very big and you're getting some major acts, people are not flying in.

Q: What are the financial sources for organizing Modern Body Festival?

A: It's largely public funding. Our income was pretty limited and we had some small sponsorship, we had a lot of partnerships where we would get spaces for free or get spaces for a discount. Almost no corporate sponsorship. For the public funding you apply with a concept and you're expected to follow through on that concept, and there are some criteria, like they don't fund things that are openly religious. They have some formal, very general criteria. It's not government funding. So it's like the government gives funds to a bunch of organizations that have different focuses. So we got funding from the performing arts fund for bringing in some of our artists from outside the country, some international artists, we got funding from a company which is creative Industries, so that's one of our biggest funders, Digital Culture - they speak our language, they really

understand what we're trying to do, they're very big supporters of us. We got funding from the local visual arts organization here in the Hague that we're both members of, and then occasionally we would get more socially oriented funding in the second edition. So it's not straight from the government, actually we've had less success, I think we didn't get funding from the city actually, which was very surprising to us, so we don't quite understand what they need or like, we didn't make a great proposal for them I guess. So for us, it's much more about this sort of public funding that is focused in particular realms of the cultural sector that understand the way we speak and think a little bit better. There's no national fund.

There's a small group of very big organs like the National opera, and the National ballet and there's a big kids festival - they get funding straight from the government. So in that respect there is no national government funding, there is these national hubs, so like creative Industries is the national fund for digital culture, architecture, anyway, there's a national fund for performing arts, there's a national fund for visual arts... but there are organizations that focus on those things, and then you have smaller funds, so we have City-wide in the Hague, a visual arts fund, there are some private funds. With private funding it's tricky for us because we're not a charity,

and private funds basically always need you to be a charity so that they can't deduct their contributions.

We knew in 2018 that we weren't doing a fourth edition. I think we needed to reassess. We needed to take a step back, and I also feel like we already said what we wanted to say, with those three editions we came sort of full circle. The first edition was about the 'I', like where do I end and where does the outside begin? And what is that for people? That was sort of our first question. The second edition was about 'I, we, they', so what is the collective body? How do we operate in groups? What is community? And the third edition was about alien bodies, like how do we look at the other? So we felt like we'd sort of completed a kind of trilogy of research in programming, so it was sort of a moment to take a step back and see what is modern body? And now, post-covid, what is the modern body? I think there's a collective trauma. I feel like I'm very traumatized from this period. I think it's going to take a while to unpack and then we see then. We knew in 2018 that there would not be an edition in 2020 and all through 2020 we were patting ourselves on the back because we didn't have to make any of those choices that other people had to make, like 'do we do it? Do we cancel it?' We had none of this problem, so we had none of that stress. I knew in the after part of 2018 that we were not going

to do a fourth edition. I mean, maybe. Maybe we'll do one eventually, but we would not do another biennial.

Q: What do you think is the impact of globalization on an international art organization? Or what is the impact on you personally?

A: I think it's about cross-pollination, and about gaining perspective. We talked about this a lot in the suburbs when we were in Crete. We were talking about the sort of problems they have in Greece. When it comes to the art in a lot of ways, let's say it's quite trapped, so we were talking about why that is in some cases, why do we feel like it's not that trapped in the Netherlands, and I think we sort of came to the conclusion of this sort of cross-pollination - what happens in the Netherlands is that it's becoming the art scene at the very least, it's very multicultural. There's a Dutch scene and I think you see it. It's very Dutch, when it's very insular, any place that is very insular is going to become blind to its own limitations. So when you have Cross-Pollination and you have a lot of different perspectives, you're able to look at things in lots of different ways and shine a light on things that you would otherwise take for granted or not realize. I think that's one of the things that you have in places like the Netherlands, particularly in Northern Europe where there's a pretty strong infrastructure for art,

so it attracts a lot of people from lots of places, you get a kind of Cross-Pollination and cross talk. That doesn't necessarily happen in a lot of other places. So that is a richness.

I think it can come off pretty colonial if you address this sort of homogeneity in other places. And it's funny because places like the Netherlands, which have a very deep colonial history just seem to benefit from this - they go to other places, they colonize them and they take back the things they find interesting, and they enrich their own place without losing command of their land. It's a totally different situation in the colonies, like the X colonies. And the Netherlands is also a very particular place, of course, this is the home of capitalism. I mean, it's a merchant society. They have a very, very, long history of exchange. I think the notion of globalization is not nearly as new as people want to think it is. Look at the history of Taiwan, how many different hands has it changed through? Globalization is a fact, so why aren't we tapping into that in the way we exchange knowledge? I think this sort of fear of loss of identity is very tricky. It can be a trap. Because that's something they sell us to sort of keep us separated. But globalization has always existed on some levels, so why would we only look at certain perspectives because they're close to us? I'm a second generation Taiwanese American living in the Netherlands. Stelios



is from Greek, how would we do a local event, that makes zero sense. I mean we're local on the ground in the sense that we do physical events and for us this sort of physical contact is very important, but we have a global outlook, we say 'glocal'.

Q: What is the most important value in organizing an international event you have found in your experience?

A: Friendship is a very important point, so when you're bringing people in who don't have that established relationship, it makes it much harder. For example, I don't have a bond with anybody in particular, I'm just speaking hypothetically, so then there is not this connection that exists that makes certain things easier or more possible, or more attractive. What I want to say is that I think there are some deeply cultural questions of how things operate. I was discussing with my friend in Barcelona about getting paid physics. He was saying that he doesn't care and that you can get paid in so many other ways, and I was saying I'm too old and that I needed to see the money. Of course, it's not like this, I love exchange, but you can't sell me exposure, you can't sell me initial investments, like I'm too far, and it was interesting to talk about it because we understood at some point that there is a deep cultural difference. The way things operate in Barcelona is like, much

more sort of barter, it's much more about exchange in some ways, and relationships are built much more on this sort of sense of community, and in the Netherlands is very different. The Netherlands is very pragmatic and it runs on money. It doesn't mean that you can't have vision and it doesn't mean that you can't have principles, but it's also just very pragmatic in the sense that if you want your artist friend to do something, you'll have to give the money because we all need to pay rent. And so for me, it's also how you honor your artist or your honor your participants – it is that you don't ask them to give themselves for free. And it's a deep cultural difference. So there is this question of how do you deal with that in an international environment? How do you create a community or a context that makes it possible for everyone to operate in the way that they operate? When there's money I think most people are happy. But in situations without much money, how do you still keep the people engaged who do run on cultures that run mostly on money? How can you create a situation where they can find their own funding, or how do you create a framework where they're able to tap into their own circuit to be able to create that possibility for themselves? I think that's a thing.

Because I went to Barcelona for a week. It had been 7 years since I had played with these people. We were playing my songs, so

it was like, 'okay, I haven't played my songs in Barcelona in a long time, it's nice to do it', but I was there for a week and I got 250 euros, and that doesn't fly in my world. I can't do that because my time is too expensive. I can't afford to do that, in that week I could have done so many other things. I have a huge backlog. I'm like, sort of exhausted because I am never without something to do. If I'm not working for someone else, I have an enormous backlog of my own work, some of which I've already been paid for that I haven't done yet. Time is money, you know, so I can do it once in 7 years and it was cute, but it doesn't give me enough back in my reality to be able to do it on any kind of meaningful level. I can do it one-off, but it's very hard for me to invest the time that it would take to get anywhere because I just function in a different society. So how do you create a context where it's possible for everybody to operate in their way? Or every once in a while something can happen, that's like, beautiful and magical, to be taken out of your world and to be put into a different context. It has to be in balance.

Knowledge sharing is an important value in the community but you have to be able to create. It's important for sustainability that people can do that within a meaningful context. Stelios has been doing more of that lately than I have actually, because he is part of this noise network now and they have

these meetings in different places, he's gone down to Athens to do something and then they had a gathering, so they're meeting each other in different cities and it's more research based. My practice is very different, so I think it would be interesting for you to talk to him in that sense, how he operates in that world, how they operate, a lot of them are affiliated with universities, academies, so they are able to get some university funding to bring people in.

So yes, knowledge sharing is wonderful and it's great to be with people you respect and care about, your friends. But most, if you're dealing with artists, everybody's freelance, so at the very least I think we have to find a way to do it where it's not costing people. Well, that's my perspective because we're living in this sort of Northern European context, where everything thrives on money. And there's room for research. I think there's a very rich scene of this sort of meeting, these sort of mobile networks that are moving around the world and they're finding very creative ways I think to be funded, because that's the thing if you're dealing with working professionals, it's work what you're asking them to do. Yes, knowledge is sharing, but they're working, and what does that mean? It means you're getting paid to do what you are doing. I think it's a question of balance, it's definitely like if it's one week a year, if it's very

irregular, it's sort of nice to come together and not think about all that. It's nice to just be together and share experiences.

It's just about balance, your priorities are changing. So when you're young, you need very little, you're very flexible, you have a lot of energy, you have less responsibilities, you can take anything, the world is your oyster. And as you start to get older, you have a lot of experience, you've done a lot of things. That's the thing, all of this stops being so charming because we've been around for a long time. So the utopian ideals are there but you get a little worn down by this fight of your utopian ideas against a sort of corporate capitalistic reality. I'm surprised to understand how little money I actually need to live. If you're careful, and if you know how to manage money. Like my life is kind of wonderful, I am surrounded by intelligent, talented people, it's amazing. I have amazing conversations with people all the time, I get paid to go hang out with people I love, I'm writing my album for like, the hottest shit musicians, I'm very nervous because they're so fucking good. I have such a luxurious life. If I'm in a project I never, I almost never don't want to go to work. I want to go to work, it's so cool. I have such cool work. So in that sense I don't need money to distract myself from my job. There are people who blow off steam on the weekend, they go do lots of expensive things because they spend

their days doing shit they don't care about. Or not, some people also have other hobbies and stuff like this, but my point is that I don't need that much money to have a fulfilling life because my work is very fulfilling. There is, of course, the question of "where is the money?" because I don't want to be concerned. I'm too old to not know where my next meal comes from. I'm too old to not know that I can pay my rent. I don't want it. I don't have time for that stress anymore. I'm working on a larger scale and I need to be able to think freely.

Q: How do you balance or measure the self-centered issues faced as an organizer in building a community? How much should you compromise with the community to be considered fair?

It starts from the personal level, if it doesn't start from the personal, there's no point. Being part of a community is not a monolith. It's not that everybody has to behave a certain way, that is totally not what it means to build community. Building community is about surrounding yourself with people who understand you and share a vision. We do everything ourselves as well, that's why we were killing ourselves, because we don't want to ask people to do things for nothing, so we do it for nothing. We do everything ourselves. It's about wanting to be surrounded by people who understand what it means to

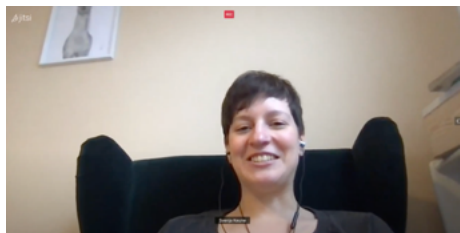
be independent, who share a vision of what the world can be like, taking responsibility for yourself and then maybe learning from this community that you can share some responsibility, and contribute. But it's not about being selfless. Community is not about being selfless. There's no such thing as selflessness. Selfishness is at the core of the human condition. Everything we do is for ourselves. And if we can understand this, if we can accept this as the core of human nature, that everything I do, I do for me, and that means that you are not responsible for me, I am responsible for me, and you are responsible for you and I trust that you're talking to me now because you want to talk to me and you trust that I am talking to you because I want to talk to you, I'm not doing you a favor. Then we can talk in a different way, then we don't confuse ourselves with the notion of selflessness and doing things that are against your principles or against what you want to do, because in that we have to understand selfishness on a long term scale, so it doesn't mean never doing what you don't want to, sometimes you do shit you don't want to do because you understand the long term of contributing to a community, of investing in something for a long term return, or the potential, or just trying something new to see what happens, it doesn't mean that we're only indulging in ourselves at all. It means it's about taking responsibility for yourself. That's what it

means to me, of understanding this notion of self. So I think there is no conflict in being individualistic and building community. You build a community that makes sense for you and there are communities that are based on different kinds of principles. And those communities run off different principles and different priorities. And you build a community that makes sense around you, or you find yourself in a community that makes sense for you. Do you have people that you can lean on? Do you have people that you love to be around? Maybe you have a global community.

# 我認為關於多物種聯繫的討論有時候被忽視了，因為人類需要先學會如何像動物一般的與彼此生活。

Svenja Keune  
訪談主持：施惟捷  
2022.12.22

Vævestuens væveskole, 丹麥·線上



Svenja Keune  
Interview host: Shih Wei Chieh  
2022.12.22

Vævestuens væveskole, Denmark, online

The multispecies connections were sometimes a little in the background because we had to learn how to live with one another as human animals.

Q：你能告訴我們更多關於今年剛舉辦完的I.N.S.E.C.T.夏令營的訊息嗎？

A：當然！夏令營源於我想在Hvalsø在我的房東那裡組織一個夏令營，但我不想一個人做，所以後來我認識了Asyallgun，他想與Dilan Özkan和Laurin Kilbert一起舉辦一個夏令營「生物數位製造技術的多物種探索」在英國紐卡斯爾大學的HBBE，由於這兩個主題相互補充並且兩個夏令營在時間上完全匹配，我們決定將兩個夏令營加入I.N.S.E.C.T夏令營。第一個營專門為OME製作建築物外牆設計，這是一座屬於NewCastle大學HBBE的實驗建築，我們還想用粘土進行3D打印，並用菌絲體和紡織品進行試驗，以製作一個能以某種方式與當地昆蟲互動的裝置，為期十天的工作坊，我們採用了公開徵集申請，然後選擇了九名參與者，我們為即將到來的十天制定了一個粗略的計劃，我們根據工作所需的專業知識來選擇參與者，因此他們中的一些人具有菌絲體、粘土3D打印、監控或參數化設計方面的經驗，這真的是很緊湊的過程，因為我們有很多東西要開發。我們必須設計安裝，然後我們必須3D打印、燒製和接種這些部件，在生物實驗室中預先培養牠們，然後將它們安裝在室外並設置傳感器系統，我們學會瞭如何相互合作，還試圖弄清楚如何為昆蟲和節肢動物等其他生物實際設計，所以非常激烈，我們發現了很多問題。

第二個營「多物種世界作為日常設計實踐」更多的是關於如何與其他物種相處，如

何與其他物種建立聯繫，我們去了丹麥，在童子軍營地和我房東在Hvalsø的農場度過了一個星期，去之前，我們其實做了許多緊鑼密鼓的準備，我們沒有預先準備好一個完整的計劃並組織一切，而是將夏令營的這一部分建立在共同創造的基礎上，我們公開徵集是採線上註冊方式，所以每個想加入我們的人都可以註冊，然後加入我們的Discord頻道和定期的zoom會議，每個人都可以以最適合自己的方式工作和協作，許多學生和年輕參與者對他們有興趣的事物來投入時間並一起準備營地，他們發揮了重要作用，並每人負責領導一個小組來分擔任務。

第一部分更像是一個普通的工作坊，並在大學環境中舉行。第二部分不同，許多共同創作者指出，他們從未見過或從未參加過像這樣的學術工作坊。這真正是關於創建一個社群，在其中我們可以享受有意義的多物種設計討論，通過冥想、引導步行和穿著服裝來探索與生物世界相處的方式。雖然我們獲得了資金來支付兩個部分的材料費用，但在夏令營前後的幾個月中，我們投入了大量時間進行準備和傳播，再加上夏令營的三個星期的密集時間，這些費用都是由我們自己出的。回顧過去，這並不可持續，也導致了核心團隊的結構性矛盾。因此，未來我們將更加謹慎地關注我們的條件和界限，以便能夠以我們需要的方式循環我們的能量。

Q：身為一個年輕的組織者，你能談談你是如何開始組織這個夏令營的，這個社群是如何形成的？

A：夏令營的目的是學習更多，並圍繞多物種設計創建一個社群，因為我們大多數人在自己的環境中感覺自己像外星人，大多數從事多物種設計工作的人沒有同事或教授可以真正深入地討論如何為其他生物設計或圍繞倫理、美學和設計方法論的話題。然而，這種情況正在迅速改變，我們的部分意圖是形成一個可以進行更深入討論的社群，並建立一個可以一起工作的社群，因為至少我認為與他人一起工作比一個人做我自己的事情要有趣得多，尤其是疫情過後。

當我們現在開始計劃下一個夏令營時，我們也在問自己這些問題，對於第一個營，我們仔細挑選了參與者，這實際上對我們想要做的事情非常重要，我們無法與隨機的人一起完成工作坊的目標，所以他們真的必須把知識帶進來。對於第二個營，沒有任何篩選，而且營地的報名費真的很低，所以理論上每個想參加的人都可以參加。你只需註冊並付款就可以前來參加，我們盡最大努力邀請有共同興趣的不同人，使用我們的網絡和不同的平台，但當然可以邀請更多人，我認為這裡的開放性與真正了解這個營地然後決定來的人有關，然後還有誰能負擔得起旅行，誰能及時獲得簽證，誰能有空前來，時間是個問題，但人們可以決定只來一兩天，而不是參加整個星期，所以它真的很開放，我認為這是一個非常好的方法，但我認為確保討論的深度和我們正在做的事情確實得到保障並增加也很重要，未來我認為最好確保大多數加入的人都參加了上一個夏令營，同時也允許新人進來。所以你可以說訪

問量在減少而不是增加，由於我們有一個開放的Discord頻道，所有對我們社群感興趣並能夠使用Discord的人都可以加入我們。

我現在真正喜歡 I.N.S.E.C.T. 社群的地方在於，我們已經彼此認識，並且有做事和相互合作的經驗。由於我們已經擁有這些知識，社群內部更加信任和熟悉，我們可以更深入地進行共創和批判性論述，這是我想要進一步發展的方向。當然，總會有人來來去去，但我認為，有一個核心小組分享共同的願景或目的，並使其保持連貫是很重要的。我們花了很多時間和精力去認識彼此，投資於人與人之間的聯繫，我認為多物種之間的聯繫有時可能會被放在後面，因為我們必須學習如何像人類動物一樣共同生活。我真的希望在下一個夏令營中，我們可以更加強調多物種共生，而不僅僅是人類共生，這當然也是其中的一部分。

Q：另外我在一個 DESIGN + POSTHUMANISM NETWORK 的網站上看到了一篇關於 I.N.S.E.C.T Summercamp 的文章，能不能介紹一下夏令營和這個網絡之間的關係？

A：哦，是的，我是 DESIGN+POSTHUMANISM NETWORK 的成員已有幾年了，最近網站才剛剛啟動，所以我們決定貢獻一篇關於第一個營的文章，希望很快能夠貢獻第二部分和 Luise 創作的影片。我們沒有資源來建立自己的網站並填充內容，因此這個網絡對於我們的作品傳播非常有幫助。DESIGN + POSTHUMANISM NETWORK 是由瑞

典的研究人員、藝術家和教育工作者於2018年創建，旨在將設計和後人類主義結合起來建立一個網絡。該網絡從一些活動和每月一次的線上集會開始，由 Thomas Laurin 組織。最近，他們推出了一個新網站，提供了成員計劃、活動、教學、出版物以及成員相互採訪的介紹，因為我們不一定彼此認識。據我所知，沒有涉及整個網絡的常規會議，但有許多倡議，成員們合作促進活動、教學或更大的研究計劃。我不知道該網絡是否會收到任何補助支持，但它的一些成員會為他們的合作計劃獲得資助，它是一個開放的網絡，任何人都可以加入，然後由成員之間互相連接，該網絡本身通過提供在線平台和通訊軟體透過交換信息來支持協作。

對我來說，I.N.S.E.C.T. 很重要，它不僅僅是一個人際網絡，它更像是一個社群，每個人都或多或少地了解彼此。一些網絡，例如 ArcInTex 網絡每年舉行兩次會議，以便成員可以見面。電子紡織夏令營和成員之間的關係是 I.N.S.E.C.T. 社群的強大模版。我們努力培養我們的交流平台，定期組織會議，合作新計劃等。通過 DESIGN + POSTHUMANISM NETWORK，我希望成員之間有更多的交流，並有機會見面和合作。現在它只是一個信息交流的平台，也許我們也可以加入其他有能量的組織。

Q：請問下一次的夏令營還會在同一個地點舉辦嗎？

A：我想是的，一開始我認為它也可能

是另一個地方，我認為在另一個地方也這樣做會很有趣。但實際上，在 Hvalsø 再做一次更有意義，因為我們知道會發生什麼，我們已經認識了這個地方，並且我們可以在我們獲得的知識的基礎上再接再厲，我們可以做的一切都是為了提前了解環境、了解人們、了解如何與他人相處，如果我們能更快地跳過這些步驟去進行我們的工作，我們如何像所有其他生物一樣與我們的環境相關？還有誰住在這裡？我們如何連接到他們？我們想了解他們什麼？此外，真的很難找到願意加入我們 I.N.S.E.C.T 的昆蟲學家、生態學家、生物學家，現在我們有了一個展示營地氛圍和介紹活動背景的背景影片，我們希望下一次能取得更大的成功，這樣我們就可以互相學習和啟發。

Q：您有沒有考慮過將 I.N.S.E.C.T 的背景與農業結合起來，或者一起種地，這樣我們就總是可以回到同一片土地上？

A：真是個好主意！是的，也許我應該更清楚我們所涉及的領域和存在的範圍，I.N.S.E.C.T 夏令營不僅僅是關於昆蟲的，我們只是選擇了這個標題，因為它對昆蟲有特殊的興趣，但它不僅僅是昆蟲。從這個意義上說，也許標題有點誤導，我們的營地總體上是關於探索與生活世界的聯繫，尤其是由於我們在大小、形態、類型、感知、語言和生活方式方面的差異而更難聯繫的生物。然而，如果能在我的「Petersilie」小房子及其周圍進行更多的研究計劃和交流，那就太棒了，我夢想著去協助組織策劃來幫

助其他人的作品，而且 Kirsten 和 Torben Oppfeldt 對他們和他們的土地可能參與的激動人心的計劃非常開放，將第一個營和第二個營結合起來可能也很好，但到目前為止我還看不到可能性，因為這很容易使我們陷入傳統的數位設計工作坊模式，從而失去我們對大自然中奇蹟、緩慢，以及對容易被忽視的物種的開放態度。我不確定是否真的可以將這兩個營結合起來，或者它們是否應該以某種方式分開，所以這是我們還需要弄清楚的事情。此外，田調組織工作也起著相當重要的作用，首先探索存在方式，然後再探索設計方式會更有意義，這對於 I.N.S.E.C.T 來說是不可能的，2022 年夏令營和 2023 年將再次面臨挑戰，我想知道下一個夏令營應該如何，因為它也非常緊張，我認為我們得到的一個教訓是，我們無法與同一個組織者一起進行為期三週的兩個完全不同的計劃，因為這對核心團隊來說要求太高、壓力太大。

Svenja：你有什麼建議或願景，或者你如何設想 I.N.S.E.C.T 的第二次迭代？明年夏令營？你將做點什麼不同的？

Wei：我認為 I.N.S.E.C.T 真的很有趣，如妳所說，這個題目可能有點踰限；例如，如果你在談論昆蟲，那麼你也在談論自然，所以應該關於自然的一切都可以被討論，我想也許下次農業也可以被包括在題目裡。我知道一個叫做 ROMI 的計劃，來自巴塞羅那的 Green Fablab，他們設計了一些用於農業的機器人。創辦人真的很有趣，他對農業製造工具有很多好主意，也許我們也能與他合

作。我對農業更感興趣，雖然我對昆蟲也很感興趣，但我不想只研究昆蟲，因為那不是我的領域，但對於農業或植物，我願意為此花費更多的精力，然後將這兩個領域連接起來，也許也可以為參與者提供更多的思考路線。你與這些領域也有很大關連，因為你基本上是在處理多物種的居住環境和建築，我認為這是一個超級大的話題。

Q: Can you tell us more about the I.N.S.E.C.T. Summercamp?

A: Sure! The summercamp emerged from me wanting to organise a summercamp in Hvalsø, at my landlord place, but I didn't want to do it alone, so then I got to know Asya Ilgun who wanted to do a summercamp together with Dilan Özkan and Laurin Kilbert at the HBBE at Newcastle University in the UK. Since both topics complement one another and both camps were timewise exactly matching up, we decided to join both summercamps into the I.N.S.E.C.T. Summercamp. So that's like how these two programs merged into one.

Part 1 was specifically about making a facade twin for the OME, an experimental building that belongs to the HBBE at Newcastle University. And we wanted to include 3D printing with clay and experimenting with mycelium and textiles to make an installation that would somehow interact with the local

insects. So for that ten-days of workshops, we had an open call for applications and then selected nine participants. And we created a rough program for the ten days that we would have. We selected the participants according to the expertise we needed for the work, so some of them had experience with mycelium, clay 3D printing, monitoring, or parametric design. It was really intense because we had so much to develop. We had to design the installation and then we had to 3D print, fire and inoculate the pieces, pre-grow them in the bio lab and then install them outside and set up the sensor system. We learned how to work with one another and also tried to figure out how to actually design for other organisms like insects and arthropods. So it was quite intense and we discovered many questions.

For the second workshop, which was more about how to be with, how to connect with other living organisms, we traveled to Denmark and spent a week at a scout camp and my landlord's farm in Hvalsø. Before going, we actually had quite an intense preparation. Instead of preparing a program and organizing everything, we based this part of the summer camp on co-creation. We had an open call for registration, so everyone who wanted to join us could register and then join our Discord channel and the regular zoom meetings. Everyone could work and collabo-

rate in ways that would suit them best. Many students and young practitioners showed interest and the capacity to invest time in the preparation of the camp and they played a fundamental role and took responsibility for the leading of the focus groups that we created to distribute tasks.

Part 1 was more like a usual workshop and took place within the University environments. Part 2 was different. Many co-creators pointed out that they have never witnessed or never participated in an academic workshop like this. It was really about creating a community in which we could enjoy meaningful discussions around multispecies design, exploring ways of being with the living world by meditating, guided walks, and active imagination through costume making and embodiment. Whereas we received funding for both parts to cover materials, we invested months before and after the summer camp for the preparation and dissemination, plus the 3 week intense time at the camp using our own funds. In hindsight, this is not sustainable and led to structural conflicts in the core team. So in the future we will be more careful about our conditions and boundaries, so that we are able to circle our energy in the ways we need it.

Q: Can you talk about how your Summer Camp started, and especially how you

connect to these people, how you form this community as an organizer from young generation?

A: So the intention for the overall summer camp is to learn more and also to create a community around multispecies design, because most of us feel like aliens in our own environments. Most people who work with multispecies design don't have colleagues or Professors with whom one can really in-depth discuss about how to design for other living organisms or topics around ethics, aesthetics and design methodologies. This however is changing fast. Part of our intention was to form a community where more in-depth discussion can take place and to establish a community to work with, because at least I think it's much more fun to work together with others instead of being alone and doing my own thing. Especially after the pandemic.

As we are now starting to plan the next summer camp we are also asking ourselves these questions. For Part 1 we carefully chose the participants, and that was actually very important for what we wanted to do. We couldn't have accomplished our goal for the workshop with kind of random people, so they really had to bring the knowledge in. And for Part 2, there was no selection whatsoever, and also the price for the camp was really

low so that in theory everyone who wanted could have participated, because we didn't sort anyone out. People could just register and pay and they were in. We did our best to invite different people who share the interest, using our networks and different platforms but of course it could be more. I think the openness here relates to who actually gets to know about this camp and then decides to come. And then also who can afford to travel, who gets the visa in time, and who can afford spending the time. Time was an issue, but people could decide to come just for a day, or two, instead of joining the entire week. So it was really very open. I think it was a very good approach and yet I think it's also important to make sure that the depth of the discussions and what we are doing is actually secured and also increases. In the future I think it would be good to make sure that most people joining have participated in the last summer camp while also allowing new people to come in. So you could say that the access is decreasing instead of increasing. However, since we have an open discord channel, all people who are interested in our community and able to use discord can join us.

What I really like now with the I.N.S.E.C.T. community is that we already know each other and have experience in how to do things and how to work with one another. Since we already have this knowledge,

there is more trust and familiarity within the community and we can go deeper into co-creation and critical discourse. This is what I would like to work with. Of course, there will always be people coming in and going out. But I think it's important that there's a core group which shares the vision or the purpose and holds it together. We spent a lot of time and effort getting to know one another, so invested in human connections, and I think that the multispecies connections were sometimes a little in the background because we had to learn how to live with one another just as human animals. I really hope that in the next summer camp we can bring more emphasis into the multi-species cohabitation and not only human cohabitation, but it's of course also a part of it.

Q: I have noticed an article of the I.N.S.E.C.T Summercamp on the website of the "DESIGN + POSTHUMANISM NETWORK, can you tell a little more about how they are related and what functions this network has?

A: Oh yes, I am a member of the "DESIGN + POSTHUMANISM NETWORK" since a couple of years and the website was launched very recently, so we decided to contribute an article of Part 1 and hopefully soon Part 2 and the film that Luise created. We haven't had the resources to create our

own website and fill it with content, so the network is a great for the dissemination of our work.

The design and posthumanism network started in 2018 by Swedish researchers, artists, and educators to build a network in which design and posthumanism come together. The network started with a couple of events and a monthly newsletter, organized by Thomas Laurin. Recently a new website was launched which provides an overview of the members' projects, events, teachings, publications, and the interviews in which members interview other members since we don't necessarily know one another. To my knowledge there are no regular meetings that involve the entire network, but there are lots of initiatives in which members collaborate to facilitate events, teachings, or larger research projects. I am not aware that the network receives any funding for itself but some of its members receive project funding for their collaborations. It is an open network that one can join and then it is up to the members to connect with one another. The network in itself supports collaboration by providing an online platform and a newsletter through which information is exchanged.

To me it is important that I.N.S.E.C.T. is not only a network of people but that it is more like a community where everyone

knows each other more or less well. Some networks e.g. the ArcInTex Network have meetings twice a year so that the members can meet. The e-textile summercamp and the relationships between the members is a strong idol for the I.N.S.E.C.T. Community and we strive to nurture our communication platform and organize meetings on a regular basis, collaborate for new projects and the like. With the design and posthumanisms network I wish there was more exchange between the members and opportunities to meet and collaborate. Right now it is only a platform for an exchange of information. Maybe we could join forces.

274 Q: Will the next Summer Camp be held at the same spot?

A: I think so. In the beginning I thought it could also be another place. I think it would be really interesting to also do it in another place. But actually there is quite a high value in doing it in Hvalsø again, because we know what to expect, we know the place and we can build on the knowledge that we gained. So everything that we can do to jump a little bit ahead of time in getting to know the environment, getting to know the people, getting to know how to be with one another. If we can jump these steps a little faster to then go, 'okay, how do we relate to our environment like all the other living beings? Who else is

living here? How can we connect to them? What do we want to learn about them?' Additionally, it was really difficult to find entomologists, ecologists, biologists who would join us for the I.N.S.E.C.T. Summercamp. Now that we have a video that illustrates the camp's atmosphere and context, we hope to be more successful next time so that we can learn from and inspire one another.

Q: Have you considered combining the I.N.S.E.C.T. context with farming or to grow land together so you always go back to the same land to take care of the crops together in a way?

A: That's a beautiful idea! And yes, maybe I should be more clear about the range of fields and beings we relate to. The I.N.S.E.C.T. Summer Camp is not only about insects, but we just chose the title because it has a special interest in insects, but it's not exclusive only to insects. In that sense, maybe the title is a bit misleading. Our camp is in general about exploring connections with the living world and especially living beings that are more difficult to connect with, due to our differences in size, morphology, typology, perception, language, way of life. However, it would be fantastic to have more research projects and exchanges in and around my Tiny House 'Petersilie'. I am dreaming of hosting other people's works

and also Kirsten and Torben Oppfeldt are very open to exciting projects that they and their land could be involved in. It would also be nice to combine Part 1 and Part 2 more, but so far I cannot fully see how this could be possible since it is so easy to get stuck in computation and designing in conventional ways and thus losing the wonder, the slowness, and the openness to perceive the living organisms that tend to go unnoticed. I'm not sure if it is actually possible to combine both parts or if they should be somehow separate. So this is something we need to figure out. Furthermore, logistics play quite an important role. It would make much more sense to first explore ways of being, followed by ways of designing. This just wasn't possible for the I.N.S.E.C.T. Summer Camp 2022 and will be again a challenge for 2023. I'm wondering how the next summer camp should be because it was also really intense. I think one learning that we had is that we are not able to have a three-week intensive with two completely different programs with the same organizers because it was a bit too demanding, too stressful for the core team.

Svenja: Do you have a suggestion or vision, or how do you envision the second iteration of the I.N.S.E.C.T. Summer Camp next year? What would you do differently?

Wei: I think I.N.S.E.C.T. is really interest-

ing, as you have mentioned, the topic maybe is a bit too specific. For example, if you're talking about insects, you are also talking about nature as well. So everything about nature can be discussed. For example, farming too. Maybe next time you can include farming people too. I know a project called ROMI from the Green Fablab in Barcelona. They design some bots for agriculture and polyfarming. The founder is a really nice guy and he has many good ideas for the fabrication tools for farming. Maybe that provides more routes for the participants since you are dealing with multi spaces living environment and digital fabrications as well.



# 人跟人的連結遠遠勝過於 實驗室之間的連結， 因為實驗室本身已經不再重要。

洪堯泰

訪談主持人：施惟捷

2022.11.22

台北, Fablab Taipei · 面訪



Ted Hung

Interview host: Shih Wei Chieh

2022.11.22

Fablab Taipei, in-person

I think the connection  
between people is far  
more important than the  
connection between labs.

Q：請簡單談談為什麼開始做 Fablab Taipei、成立的過程和其與國際社群之間的互動。

A：我大概是2013年開始成立於 Fablab Taipei，一開始的原因其實也很簡單，我之前在美國做家具相關的產業，大概是還住了大概10年以後回來台灣。然後那時候回來覺得在尋找人生的方向，就是在想說在台灣有什麼事情是我可以做，我回來台灣還是先去找工作，但是找工作的過程就會發現台灣所有的公司的思維都是代工的思維，台灣的整個傢具產業也都是完全都代工業，他們並沒有任何自己的創造，或者說他們也不覺得說我們有能力去做任何的產品。那時候就會想台灣到底出了什麼問題？為什麼所有的產業都是都是很單純的代工思維（OEM）？所以我要做一些比較有趣的嘗試，那時候也看國外說有很多類似的社群正在發芽、萌芽，像 maker 運動在當年還是很新，3d 列印這件事情也還是非常新，大部分人都沒有接觸過，所以那時候覺得很奇怪，為什麼台灣到現在都還沒有 Fablab 這樣的組織，當然會做 Fablab 也是有一個原因，應該說，我們一開始做這個事情並沒有特別去想有沒有政府補助，或者說到底可以走多遠，它可以長多大，一開始的想法其實還蠻單純的，就是說好像看到國外有類似的人、組織或者社群開始發展，我覺得我一開始就覺得相關的外部連接是非常重要的，不是台灣自己關起門來自己玩自己的。那時候也有參與 Taipei Hacker Space，再後來又稍微研究一下，發現 Hacker Space 這樣

組織跟 Fablab 有一些差異；Fablab 是一個比較強調跨國合作的社群，Hacker Space 雖然大家也很友善，但是它並沒有相類似的網絡規劃，各個 Hacker Space 感覺上是大家各做各的，所以那時候就覺得 Fablab 更貼近我想要做的事情。那時候第一個當然是先打造自己在國內當地的社群，第二個就是跟國外的社群做連結，當然一開始大家很多人都會質疑到底國際連接的價值在哪裡，或者說為什麼需要每年花費這麼多的資源去做這樣的事情去國外參與各種大拜拜？但是參與了很多以後就會發現，真實的人際關係是非常重要的，每一年會經由這樣的場合去認識更多人，重複的見到很多人，社群彼此之間的關係越緊密的連接，等你真正遇到說有特定的需求的時候，這些社群很快的就變成了有效的人脈。

後來因緣際會我們自己也成立了亞洲的 Fablab network，2013 年的時候在橫濱的世界大會（FAB9 Yokohama）上，大家才討論到這個問題，亞洲的社群其實有一些比較大，比較普遍的問題，其實大家母語都不是英文，我們使用的語言也非常的不一樣，另一方面就是很多亞洲的國家並不是那麼富裕，不是所有的人都有辦法千里迢迢的飛到世界的同一個地方去參與世界大會，所以我們那時候就覺得我們應該要有另外一個組織去強化亞洲間的連接。後來就從2014年在菲律賓開始 Fablab 亞洲年會，然後2015在台灣，然後2016在印度，其實是2017的1月。因為印度天氣的關係，後來又移去首爾、越南，然後又回到首爾，另外在上海也成立了

一個社群。在疫情之前，大家的往來比較頻繁，也有更多有意義的合作。比如說之前在台灣，我們剛好我們在舉辦越南的年會的時候遇到一件事情，台灣有一個做開源義肢的社群叫做台灣神手（Taiwan Gods Hand Project, TGH），現在我不太確定他們還有沒有在運作，但是當時有一個台灣人，他的手斷掉了一隻，可能是因為曾經做車床工作的時候斷掉一只手，他在 Facebook 上留言希望有人可以協助他做一個電動義肢，很快的就匯集了一群人然後去把義肢做出來，後來他們也發展了好幾個版本的義肢。然後那一年剛好有一個越南小朋友也是沒有手，他的家人也留言說他們也需要義肢。其實那種 3d 列印很適用於小孩的義肢設計，因為小孩子成長得很快，但是他們沒辦法負擔一直需要更換的義肢，特別是電動的。當時他們跟台南的台灣神手聯絡，然後 Fablab Tainan 的人當時跟我聯絡，然後那時候我剛好也在越南參加年會，越南 Fablab Siagon 的人就帶著 3d 掃描器去掃描小朋友的殘肢的部分，最後台灣這邊去幫他設計完成，再把檔案送到送到越南去，他們就真的把這個義肢做出來送給小朋友。一些是本來是無心的，或者說這是意外的機緣，就會促成一些有趣的跨國合作。其實對於 Fablab 精神是一個很具體的實現，因為 Fablab 希望做的就是能透過資料的流動取代物質的流動（bits to atoms）。這件事情讓我覺得就是 Fablab 真正的價值所在，而不見得一定是什麼太高深的技術的創造，它的確可以透過單純的資料合作去創造一些以前沒有辦法做到的事情。

Q：曾經我們期待 maker 可以改變產業形態，像剛剛你講的義肢的東西其實大家可能都有一個憧憬，maker 會變得更產業化，或是它可能會變成社會的一部分，取代某些社會的功能，可是多年過後台灣的 maker 文化內容還是很單調的，這是因為規模還是其他的問題造成的嗎？

A：我覺得其實 Fablab 還是屬於教育組織跟網絡，為了特定目的而服務是另外一種思考。我覺得其實每個 Fablab 的目的，像我們這邊的 lab 的目的就沒有特別偏教育，因為我們這邊比較偏育成（Breeding Center），因為畢竟這是產發局的地基地（Department of Economic Development, Taipei City Government），他們希望看到的更多是硬體新創。其實每一個國家的 lab 他的狀況都完全不一樣，現在來講其實在蠻多 lab 是在大學裡面的，像我們這樣獨立的 lab 算是蠻少見的，然後很多 lab 是政府機關，甚至也有圖書館裡的 lab，博物館裡的 lab 它本身就是負擔的不同的目的，或是在 Airbus 裡也有 lab，Ikea 裡面也有 lab，他們也是會掛 Fablab，或是有參與 Fablab 體系的運作，其實本來每個 lab 的目的就不完全是一樣。其實因為它已經變成是一個理念，我覺得因為第一你今天要註冊成並成為一個 Fablab 並不困難，他其實就是一個理念的認同，比如說你認同分散式製造跟數位知識共享這兩件事情的話，基本上他就是 Fablab 在宣揚的價值，其實他並沒有一個很嚴格的成立規範，它並不是強制力很強的，像法蘭西有 lab 是專門做做農

業，像 Jonathan Minchin 他們也是做農業相關的，這些 lab 在每個國家的角色完全是不一樣的。像在約旦他們有 lab 是專門是要做幫助難民去找到他自己的生存之道（Global Humanitarian Lab），所以其實這個東西對他們來講也許是比較急迫，因為他們的確有物質上立即創造的需求，那在台灣可能就沒有那麼多物質上的貧乏，可能比較多是走新創的，我們自己這邊出去的團隊也有滿多真的創業成功的，或者說也有不錯的成果，其實所以在這個過程中，我覺得 Fablab 的定義並沒有那麼受限，他在推廣的只是分散式製造，比如說後來衍生出的 Fab City 主要是在推廣在地取材、在地製造，每一個 lab，每一個國家是可以靠自己永續生存，這個東西其實我覺得在台灣來講是假議題，因為我們生產出來的東西早就超過我們所需的，我們在製造業上算是製造的龍頭，我們做出來的東西都是賣到世界各地，台灣是靠出口，但是很多國家不是這樣，像美國是大量進口，所以其實每個國家問題是完全不一樣，我會覺得說其實也許 Fablab 的定位可能在一個研發基地會更適當，因為我們經濟條件跟別人不一樣，在歐洲可能人力都是太貴，所以你必須要自動化來做這些事情。

Q：既然這邊的經濟和環境是富足的，那為什麼這裡的 maker 在文化上或是研發上的領域卻沒有那麼好的多樣性？

A：我覺得不完全是這樣，研發有很多種，像這裡有人在開發電動車，也算是研

發，只是不一定是一個新領域，它是一個既有領域，他們做的是技術研發，他們還是營利的，就算以創新產品來講，所以的確有很多研發計劃，只是世界上的領域太多了，台灣這裡有沒有創造和人文有關係的領域，我覺得又是另外一個議題了，這並不是以藝術界的觀點來看這件事情。比如說我覺得，我們在 lab 裡接觸到這麼多人，唯一我們沒有辦法給予任何人的就是動機，比如說我自己去印度的 lab 的時候，我真的嚇一跳，他們什麼都可以製造出來，比如說我看到他們自己做外骨骼動力衣是汽油動力驅動的，就是拆解一堆廢棄零件再自己土炮改裝的，因為他們資源非常匱乏，才需要去有這種很強的動機去做這種事情，我的看法是，如果創造這件事是會立即對你的生活產生變化的話，大家才會馬上去執行。台灣真的是一個太安逸的環境，我覺得你也要用規模的角度來衡量，第一，台灣人口不多，假設一萬個人裡面才有一個很有創意的人，那你可能會感覺在人口多的國家裡比較可以看到更多有趣的案例，像是抖音上面也是有很多很厲害的中國人。台灣沒有那麼多的人口，相對於韓國我們都只有他們一半不到的人口，可能只有三分之一，日本也是我們的十倍大，台灣是沒有大到那個程度可以有那麼多有創意的人，印度就不用講，十四億人口。

我覺得去參加年會（FABx）這個事情對個人視野當然是有增加，但是如果探討帶回來多少影響和經驗我覺得是不太容易的，我們之前有辦分享會，但是我覺得叫人家去動手做事情是不容易的，他一定要自己先找

到他自己的內在動機，在台灣我覺得我的生活跟在美國最不一樣的地方是在台灣瞎忙的事情太多，你雖然一直有在做事，只是這些事情其實都沒有什麼意義，你沒有什麼時間去探索自己，就是去好好的坐下來去想，比如說在台灣的時候你會覺得大家有很多資訊焦慮，一直刷 Facebook，你會很害怕你沒有看新聞，一個大家已經習慣被像是一個像是應該說，你在這裡你很容易就會受邊境環境影響，第一就是大家的工作時間非常長，然後人跟人的距離太近，所以你會很容易受到其他人的影響，比如說台北那麼小，可能我在各個不同活動場合都會遇到認識的人，所以比較沒有靜下來思考的時間，但在美國的時候我每天晚上都是閒著不知道幹嘛，因為通勤距離比較遠，你就是回到家然後就是看球賽，但也不是每天都有球賽，你有太多的時間，你可以看書你可以去聽音樂，你可以去做你自己，你會可以好好慢慢去想你到底想要做什麼，周末更是一樣，你就是真的有很多的「美國時間」，在台灣好像時間都被塞得很滿。

Q：接下來 Fablab Taipei 營運的方向？包括在地，也包括國外的連結會如何轉變？

A：以連結來講，我倒覺得現在 lab 是越來越不怎麼樣，在早期比較好，2013 年的時候大家還非常的熱衷於談論共享經濟這件事情，那時候比較像自己的共享經濟的概念，因為可能有一些工具是很貴的，比如說雷射切割機，CNC 也很貴，所以沒有辦法放在家裡，自己用太奢侈，所以大家

一起來共享這些資源，但是到今天其實很多情況已經改變了，當然中國製造幫了很大的忙，現在 3d 印表機台幣 6000 元，雷射切割機台幣 6 萬元，任何人想要做東西，想要成立一個小的工作室都辦得到，如果做一個木工工廠，其實二三十萬之內一定搞得定，所以這件事情的必要性並沒有那麼高，或者說我也不想把雷射切割機放在家裡，因為這東西很多，硬體的分享已經不再是問題。我覺得人跟人的連結遠遠勝過於 lab 跟 lab 的連結，因為 lab 本身已經不重要，哪一個 lab 有什麼機器，其實你只要認識對的人，就什麼都拿的到，或者說網路上也有很多服務可以幫你去做到這些事情，你甚至不需要擁有這些東西，反而是人跟人之間的創意跟 idea 變得比較重要，你會受到人的影響，比如說你今天跟誰講的話，你今天遇到誰看到誰的創作，然後你會被他刺激到，或是你會因為看到其他人在做的事因此有新的想法產生，反而是 network 這件事情是最有效，也是最有用的價值，這個就可以回過頭來講說為什麼國際連接這麼重要。

Q：關於永續性：可以簡單告訴我們說這裡的資金來源還有工作人數、開銷、難點嗎？

A：其實難點那就是怎麼樣去付賬單，我覺得對所有 lab 都是一樣的，收入是什麼？除了學校系統下的 lab，其他的 lab 都要找到自己的方式去生存。這個議題其實在 lab 體系裡面已經有很多討論，甚至曾經特別開設一個工作坊去組織這樣的討論。可是

我覺得國外的營運經驗反而都不容易在台灣複製，比如說，有一個 lab 跟 Airbus 合作，Airbus 出錢，我要在台灣去哪裡找另外一個 Airbus 願意付錢給我？所以其實反而是反過來思考，怎樣是更靈活的思考？哪種模式適合你所在的環境？

Q：最後可以談一下在疫情後你感覺到 Fablab 和其產業的處境上的一些變化？

A：我覺得又變回去了，就是疫情會加速數位化的進程，比如說以前大家會覺得，像 Fablab 的課程是全世界統一時間然後是在線上的這件事情，在沒有疫情之前我們都已經做了 6 到 8 年，那時候大家會覺得你幹嘛這麼累去做線上課程？但大家後來發現說其實現在上課，大家其實會學會就是說為什麼像 Fablab 在講線上上課，Fablab 的課程設計其實是很有趣的，現在上課大部分不是單方向的授課，它現在課程是會點名的，像上課真正的目的是，如果今天只是老師單向的授課，我們根本不需要線上上課，學校只要錄好影片再請學生自己去看就好。但是台灣的學校還沒有意識到，為什麼線上課程都沒有用，因為那些學生都在課堂上睡覺，或是開兩個視窗在看別的東西，一邊看 Netflix 一邊上課，大家只是疫情的時候大家只是強迫被線上上課。當然有些少數學習能力比較強的學生已經發現，他不用浪費太多時間在交通上，反而可以學得更多更快，但是 90% 的學生可能都在打混。現在線上上課並沒有實質的意義，反而是要反過來思考是你怎樣利用線上工具的輔助去加速你

的學習過程。我覺得的確現在自學跟以前不一樣，以前教育是稀缺資源的，在以前的教育系統，你要遇到好的老師、好的大學，才會有好的圖書館的館藏，這些東西是稀缺資源，是透過考試分配下去給最精英的學生，但是現在完全不一樣了，現在網絡上可以找到所有的資源，所以現在教預體系需要做很大的改變，課材資源已經不重要了，怎麼樣去培養自主學習能力才是更重要的。但是問題是教育體系還沒有辦法快速的去接納這樣的改變，因為這樣的改變會讓很多教師會失業，這個是很現實的問題，這會危及很多人的工作，其實全國只要有 20 個很會教的老師就夠了，就像 YouTuber 一樣，他們可以各自去競爭，去開發自己的教學方式，為什麼學校需要那麼多老師準備一樣的範圍的課程？完全沒有意義，只是我們習慣了這樣的模式，因為以前就是這樣做。反而是教師的經驗才是有價值的，像你有一個問題的時候，誰可以適當的引導你到正確解決問題的途徑，這個才是最難，也最不能被線上教預所取代的，因為這是一個客製化的服務，比如說每個學生問的問題，適合給學生答案的人其實不見得是同一個人，他可能是不同背景，每個人他可以接受的答案是不一樣的，所以它就變成是一個客製化服務。我覺得台灣的教育還有很長的路要走的，包含 Fablab 或者 maker 這些事情，也只是說是台灣教育面的延伸，是關於當你學了這麼多知識以後，你怎麼樣把它轉化成有意義的創造，lab 只是一個工具，讓你可以把它變成真實的東西，但是不是一定是要透過 lab 的形式，我覺得不是那麼重要。

Q: Please tell us briefly why you started Fablab Taipei, how it was founded and how it interacts with the international community.

A: I started Fablab Taipei in 2013, and the reason was very simple: I was working in the furniture industry in the US, and I came back to Taiwan after living there for about 10 years. I was looking for a direction for my life, and I thought, "What can I do in Taiwan? The whole furniture industry in Taiwan is completely OEM, they don't have any creation of their own, or they don't think we have the ability to make any brand. Why is it that all industries are purely OEM? So I wanted to make some interesting attempts, and at that time, I also saw that there were many similar communities sprouting abroad, like the maker movement was still very new back then, and 3d printing was still very new, and most people didn't have contact with it, so I felt very strange at that time, why was there no organization like Fablab in Taiwan at that time? I think we didn't think about whether there would be government subsidies, or how far we could go, or how big it could grow, but the idea at the beginning was actually quite simple. At that time, I also participated in Taipei Hacker Space, and then I researched a little bit and found out that there were some differences between Hacker Space and Fablab; Fablab is a community

that emphasizes cross-country collaboration, while Hacker Space is also very friendly, but it does not have a similar network plan, and each Hacker Space feels like everyone is doing their own thing. At that time, of course, the first thing I did was to build my own local community, and the second thing I did was to connect with communities abroad. In the beginning people would question the value of international networking, or why spend so much resources to go abroad and participate in various events? But after participating in many of them, you will find out that real relationships are very important. Every year, you would get to know more people through such occasions and meet some of these people repeatedly, and have a closer connection to each other's community, which could rapidly become a productive network.

Later on, by chance we also set up our own Fablab network in Asia. In 2013, at the FAB9 Yokohama, we discussed various issues. The communities in Asia are a bit bigger and nobody speaks English as their main language. The languages we use are also quite different. Another issue was that many Asian countries are not that wealthy, so not all of us have the means to fly all the way to the same place in the world to participate in an international conference, so we thought at that time that we should have another organization to strengthen the connection

between Asia. Then we started an annual Fablab Asia event in the Philippines in 2014, then in 2015 it was held in Taiwan, then in January 2017 it was held in India.. Because of the weather in India, we moved to Seoul, Vietnam, and then back to Seoul, and we also started a community in Shanghai. Before the pandemic, we interacted more frequently and had more meaningful collaborations. For example, when we were in Tainan, we came across an incident during our Vietnam annual conference.

There was a community for open source prosthetics in Taiwan called Taiwan Gods Hand Project (TGH). There was this Taiwanese guy with a broken arm, who left a message on Facebook asking for help in making an electric prosthesis, and quite rapidly, a group of people got together to make one for him. Later, they created many versions of it. Then in the same year, there was a Vietnamese child who also had no hands, and his family left a message saying that they also needed a prosthetic arm. In fact, this kind of 3d printing is very suitable for children's prosthesis design, because children grow up very fast, but they can't afford to replace the prosthesis all the time, especially the electric ones. At that time, they contacted the Taiwanese God's Hand in Tainan, and then the Fablab Tainan people contacted me, and at that time I happened to be in Vietnam

for the annual meeting, and the Vietnamese Fablab Siagon people brought a 3D scanner to scan the part of the child's stump, and finally the Taiwanese side helped finish the design, and then sent the file to Vietnam, and they really made the prosthesis and gave it to the child. Some cases were unintentional, or they were accidental, which led to some interesting cross-country collaborations. In fact, the Fablab spirit is a very concrete realization, because what Fablab wants to do is to replace the flow of material with the flow of data (bits to atoms). This is where I think the real value of Fablab lies, not necessarily in the creation of advanced technologies, but in the creation of things through simple data collaboration that could not be done before.

Q: There was a time when we expected makers to change the shape of the industry, like the prosthetic thing you just talked about. In fact, we all might have a vision that makers would become more industrialized, or that they might replace certain functions in society, but years have passed and the maker culture in Taiwan is still quite dull, what could be the causes?

A: I think in fact Fablab is still an educational organization and network, and serving a specific purpose is another way of thinking. I think that the purpose of each Fablab, like our lab here, is not particularly educa-

tion-oriented, because we are more on the Breeding Center side, because after all, this is the base of the Department of Economic Development, Taipei City Government, and what they want to see is more hardware innovation. In fact, the labs in each country are completely different, and there are quite a lot of labs in universities currently, and independent labs like ours are quite rare, and then many labs are government agencies, and there are even labs in libraries and museums, which themselves are burdened with different purposes, or there are labs in Airbus, and there are labs in Ikea, and they also call themselves Fablab, or in fact, the purpose of each lab is not exactly the same.

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In fact, Fablab has already become an idea, first of all, it is not difficult for you to register and become a Fablab today, it's actually a recognition of an idea, for example, if you agree with the two things of decentralized manufacturing and digital knowledge sharing, then basically it is the value that Fablab is promoting, there is no strict norm that you must follow upon establishing a Fablab. For example, there are labs in France that specialize in agriculture, like Jonathan Minchin's lab, they also do agriculture-related work, and the role of these labs in each country is completely different. Like in Jordan, they have labs that are dedicated to helping refugees find their own way

of survival (Global Humanitarian Lab), so in fact, this is perhaps more urgent for them, because they do have the need for immediate material creation. In Taiwan we don't have such immediate needs, so it is more about innovation. People who came out from our local labs actually have had good results innovating. In fact, in this process, I think that the definition of Fablab is not so limited, and what it promotes is only decentralized manufacturing. For example, the Fab City, which is derived later, is mainly promoting local material, local manufacturing, each lab, each country is able to survive on its own. I think in Taiwan to speak about this is a false issue, because we produce more than we need since long ago, we are considered one the leaders of manufacturing, we make things that are sold everywhere in the world. Taiwan relies on exports, but many countries are not like this. In the United States there are a lot of imports, so in fact each country's problem is completely different. I would say that maybe Fablab's positioning might be more appropriate in a R&D base, because our financial condition is different from others, and in Europe manpower is probably too expensive, so you have to automate to do these things.

Q: If the economy and environment here are rich, why are the makers here not as diverse culturally or in the area of research and

development?

A: I don't think that's exactly the case, there are many kinds of R&D. For example, there are people developing electric cars here, which is also considered R&D, but it's not necessarily a new field, it's an existing field, they're doing technical R&D, they're still making a profit, even if we talk about innovative products, so there are indeed many R&D projects, but there are too many fields in the world, whether there are fields related to humanities created here in Taiwan it's another issue in my opinion, and it's not from the point of view of the art world. For example, I think that after meeting so many people in the lab, the only thing we can't give to anyone is motivation. When I went to the lab in India, I was really shocked, because they can make anything, like I saw that they made their own exoskeleton power suit driven by gasoline, they dismantled a bunch of abandoned parts and then modified them, because they are very short on resources, that's why they have this strong motivation to do things like that. My opinion is that only if creating this thing will immediately make a difference to your life, then people will go ahead and do it right away. Taiwan has an environment that is too comfortable. I think you also need to measure it from the perspective of scale, firstly, Taiwan has a small population, suppose there is only one very

creative person in 10,000 people, then you may feel that in countries with a large population you can see more interesting cases, like on TikTok, there are many very powerful Chinese people. Taiwan does not have that much population, compared to Korea we only have less than half of their population, maybe only one third, Japan is also 10 times bigger than us, Taiwan is not that big to have so many creative people, India is not necessary to say, 1.4 billion people.

I think going to the annual conference (FABx) certainly expands one's personal vision, but I think if you want to explore how much influence and experience you bring back it is not easy to say. We have organized sharing sessions before, but I think it is not easy to ask people to actively make things, he must first find his own internal motivation. I think the most different thing from my life in Taiwan compared to life in the United States is that in Taiwan there are too many things that keep me blindly busy. Even though you are always doing things, these things are actually quite meaningless, and you end up not having much time to explore yourself, nor to sit down properly to think. For example, if you are in Taiwan you feel that we have a lot of information anxiety, people keep scrolling on Facebook, you become worried that you have not watched the news, when you are here you will easily be affected by the en-

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environment. Firstly, that everyone's working hours are quite long, and then the distance between people is quite close, so you will be easily influenced by other people. Taipei is so small, maybe I will meet people I know in various activities, so there is less time to think quietly, but in the United States I am quite free every night, and I do not know what to do, because the commuting distance is relatively far, you just go back home and watch a game. You have so much free time, you can read books, you can listen to music, you can be yourself, you can take your time and think about what you want to do, even more so on weekends. In Taiwan it feels like your time is always filled.

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Q: What is the next direction for Fablab Taipei's operations? How will the connections change, both locally and abroad?

A: Talking about connections, I think labs are getting worse and worse now. In the early days, it was better. In 2013, everyone was very keen to talk about the sharing economy, because some of the equipment was very expensive, like a laser cutter or even a CNC, so you wouldn't have these tools at home just for yourself. But today the circumstances have changed. Of course the production in China has greatly helped. Now the 3D printer is NT\$6,000 and the laser cutter is NT\$60,000, so anyone who wants to make

something can set up a small workshop and do it. The sharing of hardware is no longer a problem. I think the connection between people is far more important than the connection between lab and lab, because the lab itself is not important anymore, which lab has what machines, in fact, you just need to know the right people, you can get everything, or there are many services on the Internet to help you do these things, you don't even need to have these things, instead, the creativity and ideas between people become more important, you will be influenced by people, like who you talk to today, whose work you've seen today, then you will be stimulated by him, or you will have new ideas because you see what other people are doing, but the network is the most effective and useful value. That's why international connections are so important.

Q: About sustainability: Can you tell us briefly about the funding sources and the number of people working here, the expenses, the difficulties?

A: I think it is the same for all labs in the world, what is the income? Except for the labs in the school system, all other labs have to find their own way to survive. In fact, this issue has been discussed a lot in the lab circle, and there was even a special workshop to organize such a discussion. But I think it

is not easy to replicate in Taiwan the models that we see abroad. For example, if a lab cooperates with Airbus and Airbus offers financial support, where can I find another Airbus in Taiwan that is willing to pay me? So in fact, it is the other way around, how to think more flexibly? Which model is suitable for your environment?

Q: Finally, what is your opinion for the situation of Fablab and its industry now after the COVID time?

A: I think it has changed again, that is, the pandemic accelerates the process of digitization, for example, in the past, Fablab courses were unified in time all over the world and it was online. Before the pandemic we have done it for 6 to 8 years already. At that time people would say, why do you do something so tiring like online courses? Fablab's curriculum design is actually very interesting, now the teachings are mostly not unidirectional, there is attendance. If today the teacher's way of teaching was unidirectional, we would not need an online classroom, the school could just record a good video and then get students to watch it themselves. But schools in Taiwan haven't realized why online classes are useless, because those students are sleeping in class, or opening two windows to watch something else, watching Netflix while taking a class,

everyone was just doing because they were forced to take classes online due to the pandemic. Of course a few students with stronger learning abilities have found that they can learn more and faster without wasting too much time on transportation, but 90% of students are probably slacking off. There is no real point in taking classes online now, but instead, you need to think about how you can use online tools to accelerate your learning process. In the old education system, you had to meet good teachers, good universities, and good library collections, and these things were scarce resources that were distributed to the most elite students through exams. But now it is completely different, you can now find all the resources you need online. It is no longer important to have the resources for the textbook, but how to develop independent learning ability is more important. The problem is that the education system is not yet able to accept such changes quickly, because such changes will cause many teachers to lose their jobs, this is a very real problem, this will endanger the work of many people, in fact, having only 20 very good teachers in the country would be enough, just like YouTubers, they can compete and develop their own teaching style, why do schools need so many teachers to prepare the same range of lessons? It makes no sense at all, it's just that we're used to this model because that's how it used to be done.

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Instead, it is the teacher's experience that is valuable, like when you have a problem, who can appropriately guide you to the right path to solve the problem, this is the most difficult and cannot be replaced by online teaching, because this is a customized service, for example, each student asks a question, the person who is suitable to give the answer to the student is actually not the same person, he may have a different background, or the solution that each person can accept is different. I think the education system in Taiwan still has a very long way to go, including things like Fablab or maker movement, they are an extension of the educational side of Taiwan. It is about how you transform the knowledge you learned into meaningful creation. Lab is just a tool, so you can turn it into something real, you do not necessarily need to do it through the form of a lab, I think the form is not so important.

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我們的職業可能有時會讓我們  
困在泡泡裡，夏令營可能幫助  
我們走出那些牆。

Tincuta Heinzl  
訪談主持：施惟捷  
2022.11.08  
柏林·線上



Tincuta Heinzl  
interview host: Shih Wei Chieh  
2022.11.08  
Berlin, online

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Our professional lives might  
tend to put us in bubbles,  
these kinds of summer  
camps might help us to go  
behind those walls.



Q：可以告訴我們一些關於 Attempts, Failures, Trials and Errors 計劃的創辦想法嗎？

A：「嘗試、失敗、審判和錯誤」計畫的主要目的是軟化關於失敗的辯論，並以批判性的方式探討創新相關的話語，它是一個邀請，讓人們把失敗視為進化的方式，作為重新檢討某些事物和反思實踐的機會。當時我開始在周圍看到多個創業競賽，過度關注「成功」，不論這意味著什麼，還有就是在社會上沒有大規模變革與之相關的情況下，關於創新的術語卻不斷在增加，問題也是關於我們如何談論這些。因此，作為策展人，去尋找所謂「失敗的作品」並邀請藝術家展出是不合適的，但這完全與該計畫的目的相反；我有相當豐富的策展經驗，作為策展人，若是要去見藝術家並告訴他們：「請給我那件作品因為我認為它是失敗的」，這會很奇怪，因此，我認為更好的方式是發布一個關於失敗計劃的徵集，除了邀請藝術家和設計師寄送物件外，他們還被要求寄送該計畫的故事，並解釋他們認為該計畫失敗的方式。故事和物件同樣重要，這也是為什麼在展覽中我們展出了物件和故事的原因。此外，該計畫還有很多從中學到的東西，這些東西被收集在一系列的文本中，其中之一是在 2019 年在敦地的國際設計學院的國際會議上（International Conference of the European Academy of Design）發表的，是與相關藝術家和設計師共同創作的文本。有趣的是，電子紡織領域的人們為這次展覽提供了各種類型的作品和失敗的故事，

有時是關於技術失敗，有時是關於嘗試使事情運作的次數。其他人則對他們工作的背景感興趣——他們可能得到或沒有得到的機構支持，或者他們可能得到或沒有得到的補助。因此，這在某種程度上是一種邀請，讓人們反思他們的計劃，反思計劃的條件以及它們是如何失敗的，失敗的原因是什麼，或反思下一次他們可以如何不同地做事。從這個角度來看，我認為這是一個相當不錯的計劃，這就是計劃的目的，最終展覽成果亮相了，同時還舉辦了一系列的工作坊，比如你在布加勒斯特關於雷射染紡織品的工作坊，其他工作坊則是在 2018 年在奧拉迪亞組織的夏令營的背景中進行的，有相當多樣化的工作坊，例如，來自法國的RYBN小組進行了編程入門教學，並進行了一場關於編程哲學和歷史的精彩演講，探討了作品在編程過程中的角色，以及在任何設計情境下作品如何被概念化。來自布加勒斯特的一組建築師提供了一個參數設計的介紹，我們還加入了兩個關於生物設計和無人機使用法規措施的部份，以上是關於 Attempts, Failures, Trials and Errors 的。

我的理解是你希望我談談我作為夏令營組織者的經驗；我還組織過其他的夏令營，作為我教學計劃的一部分，主要是學生來參與，這些營被調整成計劃需求的一部份，我在這裡想到的例子是「烏托邦城市，計劃社會」（Utopian Cities, Program Societies）計劃中的夏令營，它在羅馬尼亞維多利亞市舉行，是我與 Dana Diminescu 共同組織的。維多利亞是一座由蘇聯人於 1950 年代

建造的城市，毗鄰德國人在二戰期間建造的軍備工廠，這座城市的建造是為了容納工人和被帶到那裡的工廠工作的專家，這座城市是在山區從頭開始建造的，它實際上是從經濟和戰爭的需要中誕生的，因為它是從頭開始建造的，所以它遵循了當時的那種理想——社會主義、野蠻主義的建築，主要是街區——公共建築，並遵循某種類型的建築。注意到應該支持城市社會生活的機構類型也很有趣：文化之家、電話和郵政大樓、高中、體育基礎設施、市政廳。故事是當蘇聯人來的時候，他們看到了這個地方和工廠，他們還帶來了「城市型錄」，羅馬尼亞當局不得不選擇一個模型。從這個意義上說，我們可以說它就像一個「城鎮物品」，或者你從型錄中購買的「產品」，他們在羅馬尼亞實施了這個城鎮，顯然，這種「城鎮模式」（在建築和城市規劃方面）在俄羅斯、格魯吉亞和印度都以類似方式建造，看看所有這些城市究竟發生了什麼，社會主義設計和建築烏托邦的來世是什麼，將會很有趣。「烏托邦城市、程式化社會」計畫的目的是與學生合作，以這個非常特殊的案例研究作為設計和建築中烏托邦角色的反思起點，反思設計和建築計劃的實施以及意識形態、理想化階段、實施和建造、製造（請將其與建築、設計和技術觀點一起閱讀）環境和上下文之間的差距。作為一個城鎮，羅馬尼亞的維多利亞是那些非常特殊的案例研究之一，我們可以看到建築環境如何在一段時間內演變（在 2019 年，城鎮慶祝其成立 70 周年），我們可以研究其社會結構的演變、建築環境對景觀的影響，以

及意識形態、政治決策、經濟限制、生態衍生和歷史背景之間的相互聯繫。正是因為它是從頭開始建造的，並具有某種社會模型，因此看到這些烏托邦模型如何看待今天，以及如何如何在多年來轉變自己是很有趣的。在城鎮建造的 1950 年代，宣傳口號講述了一個永遠年輕的城鎮，因為當時社會主義是最年輕的政治和社會組織形式，並且被認為是永恆的。現在的問題是住在這裡的人，其實大部分是已經住在這裡多年的人，而年輕一代其實正在離開，缺乏遠見。組織夏令營的想法恰恰是向學生介紹這個地方的歷史，並向他們展示今天的情況，鼓勵他們反思這些方面，並可能就未來的樣子提出解決方案。讓學生反思這一點很重要，因為夏令營的鍛煉可能看起來像烏托邦。不幸的是，在計劃的第二年，當我們應該談論社會動力學和控制論作為社會控制的烏托邦方法的想法，以及社會主義國家將其概念化並試圖實施的方式時，我們處於鎖國狀態。

Q：妳能簡單對比一下不同組織結構的營地的功能嗎？像自治營地和與大學單位組織的營地、傳統駐村單位有何區別？

A：對我而言，夏令營通常就像是組織計劃的一種形式，取決於你的目標是什麼。對於某些計劃，正如我所說的，我可能會擔任策展人的角色，根據主題和背景，我可能會選擇組織一個展覽，或發起一個作品徵集。有時，夏令營可能是最合適的方法，這取決於參與者是誰以及計劃的目標是什麼。夏令營可能是教育過程的延伸，就像藝術家聚落

一樣。在最新的例子中，夏令營是共同興趣的結果，可能會聚集藝術家、設計師和從業人員，例如 e-Textiles Summer Camp。在這兩者的交匯處，就是我們今年在丹麥一起參加的 I.N.S.E.C.T. 夏令營。

無論如何，夏令營是非常特殊的，它們通常在夏季舉行，是一個機會，讓你反思並將你在學年中所學的知識應用於更實際的活動，或學習新的東西。這絕對是「烏托邦城市，編程社會」計劃的情況，當學生在羅馬尼亞維多利亞度過了幾天並應用了他們在學習中可能學到的東西以及他們現場學到的東西（當然還有一系列的講座），並試圖將那些知識應用於一個非常具體的案例研究中。學生的計劃不是要實施，而是要產生有關維多利亞城未來可能會是什麼樣子的想法。我們所做的是邀請年輕人提出有關這座城市應該如何發展的建議。可能是因為我在維多利亞組織的夏令營是為學生設計的，所以我們可以說，這個夏令營具有教育目的。同年8月晚些時候，我們還有一個藝術家駐村計劃，但那與夏令營不同。

所謂的「自治」營地，如你所說，主要是一個實踐者社區聚集在一起，交流技能和知識，討論共同感興趣的話題。在我看來，它們更像是藝術家的聚居地，它們是一種聚集的形式，讓來自世界不同角落的人，歐洲、美國、澳大利亞、台灣，可以相遇，互相了解，學習他們的實踐並交流經驗和知識。就像 e-Textile Summer Camp 一樣，它主要是將一年中沒有時間開會的世

界各地的實踐者聚集在一起。從這個意義上說，這是一個在不太正式的背景下積極、鼓舞人心和產生新思想的活動。這也取決於夏令營的內容是什麼，從你告訴我的關於你在克羅地亞（Radiona）的夏令營的情況來看，它也是一種人們對某些技術主題擁有並分享這種共同興趣的活動，他們中的一些人來自學術界，一些人不是，所以這是一種思想交流，這是一個可能會發生新事物的模糊地帶，我們的職業生涯可能有時會讓我們困在泡泡裡，這類型的夏令營可能幫助我們走出那些牆。

對我來說，我認為，要反思夏令營的作用，還應該關注夏令營舉辦的地點，以及活動與該背景下發生的事情究竟有何關聯？例如，它也以何種方式支持當地社區。或者至少嘗試與它建立聯繫，這樣這將是在計劃主題之外添加到整個程序集的另一層，這也是部落對抗機器試圖做的事情，是一種與當地社區互動的方式，儘管如今需要重新考慮當地和全球之間的差異。這是來到那裡的藝術家之間的交流，但也與現場的社區有關，與他們的需求和希望有關，這也是藝術家們希望從這樣的交流中得到的，我們不能忘記夏令營是活動（在最哲學的意義上），這對兩個社區來說都是非凡的時刻，藝術家的出現使這個社區脫離了事物的正常路徑，脫離了常規，他們的作用是讓社區重生，這主要是像小型活動一樣讓社區重生，這是一種以某種方式為該社區帶來新想法並鼓勵新觀點的方式。

另外，我認為重要的是要提醒大家，夏令營並不限於藝術領域，儘管藝術夏令營往往更具創造性，透過展覽、音樂會和辯論等活動與當地有更多的聯繫。還有「科學夏令營」。我記得曾被波蘭一個夏令營的徵求吸引，聚集物理學生討論物理學中有關時間概念的最新研究。在羅馬尼亞，有 Telciu 夏季學校，試圖從當地的歷史和政權作為出發點，探討「現代化」、「城市化」、「農村化」、「東歐去殖民化」等概念。有點像「烏托邦城市，程式化社會」對建築和設計所做的事情，但更集中在社會科學方面。在法國的 Cerisy 也有專門的研討會，類似學術標誌，更像會議而不是夏令營。再次強調，這是關於在不同地區工作的個人，並不是關於參加會議，而是一種聚集的方式。夏令營有更多實踐性和實用性的方法。所有這些夏令營、研討會都是關於展示最尖端的研究並開始一些新的計劃，在更輕鬆、不那麼正式的方式下進行。因為這也是夏令營的目的之一，即啟動新計劃。因此，夏令營的框架也很重要。

作為多個夏令營的參與者，例如 e-Textiles Summer Camp 和部落對抗機器夏令營，我相信合作機構的性質在定義夏令營的性質方面扮演了重要角色。在 Paillard，當我們受到當代藝術中心的款待時，由於該中心的藝術精神邀請了藝術家、設計師和從業者，因此我們可以自由地做任何我們想做的事情，進行實驗等等。這使得它更像是一次交流，我們更自由地做事情。然而，這與場所的性質有很大關聯。在台灣，尤瑪達陸

在野桐工坊主持夏令營時，我們必須考慮到生產相關的限制。對我來說，重要的是要了解當地的編織傳統和主人作為文化身份的維護需求，與野桐工坊周圍的村落和社區建立聯繫，因此，問題是要了解尤瑪達陸和她的團隊的限制。在部落對抗機器夏令營期間，一個重要的問題是如何將「本地文化身份」及其張力與當地和當前全球社區的現在和未來聯繫起來，以及它是否涉及一個或多個社區。夏令營邀請我們思考是什麼使我們團結，而不是使我們分離，即使這兩個方面同樣重要，也不應忽視，我們之間的關係可能是關鍵。

最後，我想可能會針對你主要關心的資金和資源問題進行探討。這也關係到藝術家在社區中的角色，這是一個與藝術在社會中的角色密切相關的老問題。這與藝術的定義方式有關，藝術和技術的區別在哪裡？藝術、技術和科學之間的關係是什麼？藝術往往被邊緣化，或者更準確地說，是藝術的實驗性方面往往被邊緣化。這可能與對新事物的恐懼有關，與未知的未來有關，也可能與對創傷過去的回憶有關。藝術是有實驗性的，不會立即被實現，它提供了一個空間去探討「如果」的問題，問題在於如何創造一個結構來支持自己，也能滿足其他需求。就像你一直在試圖以一種「雙贏」的方式進行，因此，如果幾位藝術家聚集在一起合作，那就是聚集資源的問題，這意味著他們必須擁有一些額外的資源。就算是在大學裡也一樣，我被要求不斷審查現有的資源，每當我想做一些課外活動。多少錢？誰付錢？

我們有沒有得到資金？這些問題在學術和藝術背景下同樣重要。正是因為夏令營是特殊的活動，它們不是學術課程的一部分。但對於年輕人成長，給他們展示如何在實地進行研究，展示他們在學術年度中可能沒有機會做的事情，是很重要的。你試圖給他們更多的工具，告訴他們如何做事。但我仍然需要申請資金來獲得住宿、交通費、食物等等。這仍然是我付出的努力，只是我試圖讓年輕一代參與其中。夏令營作為一種匯聚共同興趣的人的形式和吸引學生的區別在於同事之間的交流以及與未來同事的交流；這也就是說，我從未從我所做的專案中獲得財務上的支持，我所接受的酬勞都一直被再次投資在我所做的專案上，從這個角度來看，我可以說我為未來投資了很多。我可能處於一個有特權的位置，或者只是理想主義者，天真。

總而言之，對我來說，計劃的形式與計劃的目標一樣重要。我可能會選擇夏令營，我也可能會選擇展覽，或者我可能會選擇組織研討會，這取決於計劃的背景和目標以及它們如何更好地結合在一起。什麼會更相關？什麼才能真正讓我的信息傳遞到某個社區？所以這是關於哪種格式會更有影響力。對我來說，夏令營只是其中一種干預形式，但干預形式有很多種，它是關於如何發起新話題、新辯論、新想法。

Q: Can you tell us some considerations about the “Attempts, Failures, Trials and Errors” project?

A: The main aim of the “Attempts, Failures, Trials and Errors” project was to soften the debate around failures and to address in a critical way the discourses related to innovation. It was an invitation to see failures more like a way to evolve, as an opportunity to revise some things and to reflect on the practices before continuing. I started to think about it in the context of multiple startup competitions I was seeing around me at that time, the excessive focus on “success”, whatever these mean, and the multiplication of discourses on innovation when there aren't massive changes in the society connected to them. The question was also how to speak about it. As a curator it would have been inappropriate to go and look for failed works and invite artists to exhibit them. But it would have been totally contrary to the aim of the project. I have quite some curatorial experience and, for me as a curator, it would have been strange to go to see the artists and tell them please give me that or that piece of work because I think it is a failure. Instead I thought it is better to launch a call for failed projects. Apart from the objects the artists and designers were invited to send in, they were also requested to send the story of the project and to explain in which way they felt or they think the project failed. And the story was as important as the object, and that's why also in the exhibition actually we have exhibited both the object and the story. Moreover, there have been a

lot of learnings from the project which were reunited in a series of texts, one of them being presented in the context of the International Conference of the European Academy of Design back in 2019 in Dundee. It is a text that you also co-authored along with the artists and the designers involved. It is interesting to notice the kind of pieces and failed stories the people in the field of electronics textiles sent for this exhibition. Sometimes it was about technical failures, other times it was about the number of attempts to make things work. Some other people were interested to speak about the context in which they have been working - the institutional support they might have got or not, or the funding they might have got or not. So somehow, it was a kind of invitation to reflect on their projects and to reflect on the conditions of their projects and how exactly they failed, what were the causes of failure, or to reflect on how they could do things differently next time. And I think from this point of view it was quite a nice project. So that was the aim of the project. It resulted in an exhibition. There were also a series of workshops, like the workshop you delivered in Bucharest on laser dyed textiles. Some other workshops took place in the context of a summer camp organized in Oradea in 2018. There was quite a diversity of workshops. For example, the RYBN group from France came and taught an introduction to programming, including a very nice pre-

sentation about the philosophy and history of programming, on the role of work in the process of programming, on how the work is conceptualized in any designed context. A group of architects from Bucharest offered an introduction to parametric design and we also had two interventions related to biodesign or the regulations related to the use of drones. So this is about “Attempts, Failures, Trials and Errors”.

My understanding is that you would like me to share my experience as a summer camp organizer. I have organized several summer camps in addition to the ones related to my teaching activity, but those were primarily focused on my students. The structure of those workshops was tailored to the requirements of the specific projects, such as the “Utopian Cities, Program Societies” project. I specifically remember a summer camp we organized as part of this project in Victoria, Romania, which was co-led by Dana Diminescu. Victoria is a city built in the 1950s by the Soviets, next to a factory for armament built during the Second World War by the Germans. The city was built to accommodate the workers and the specialists brought there to work in the factory. The city was built from scratch in the mountains, and it was actually born from economic and war necessities. And because it was built from scratch, it followed the kind of ideals of that

time - that of Socialist, brutalist kind of architecture, with mainly blocks - communal buildings, and following a certain type of architecture. It is also interesting to notice the kind of institutions which were supposed to support the social life of the city: the house of culture, the telephone and post buildings, the highschoools, the sports infrastructures, the city hall. The story is that when the Soviets came and they saw the place and the factory, they also came with a "catalogue of cities" and the Romanian authorities had to pick a model. In this sense we can say that it is like a 'town object', or a "product" that you buy from a catalogue. And they implemented this town in Romania. Apparently, this "town model" (both in terms of architecture and urbanism) has been built similarly in Russia, in Georgia and in India. It would be interesting to see what happened in all these cities once inhabited, what is the afterlife of the Socialist design and architecture utopias. The aim of "Utopian Cities, Programmed Societies" project was to work with the students and to take this somehow exceptional case study as a starting point for a reflection on the role of utopia in design and architecture, to reflect on the implementation of design and architecture projects and the gaps between ideology, idealization phase, implementation, and the afterlife of these builded, made (please read this in conjunction with architecture, design and technique perspectives in gen-

eral) surroundings and contexts. Victoria in Romania, as a town, is one of those exceptional cases studies where we can see how a built environment evolves over a period of time (in 2019 the town celebrated 70 years since its inception), where we can study the evolution of its social structure, the impact of the built environment on the landscape, the interconnections between ideology, political decisions, economic constraints, ecological derives and historical contexts. Precisely because it has been built from scratch, with a certain social model in mind, it is interesting to see how these utopian models are looking today, how they transformed themselves over the years. In the 1950s when the town was built, the propaganda was speaking of a town that will be forever young, as Socialism was the youngest political and social forms of organization at that time, and it was supposed to be eternal. The problem right now is that most of the inhabitants are those who have been there for years, while the younger generations are leaving, lacking perspectives. The idea to organize the summer camp was precisely to introduce the students to the history of the place and to present them today's situation, to encourage them to reflect on those aspects and maybe suggest solutions about how the future should look like. And it was important to bring the students to reflect on this, as utopian the exercise of a summer camp might look like. Unfortunately,

during the second year of the project, when we were supposed to speak about the social dynamics and the idea of cybernetics as an utopian approach to social control, as well as the way in which the Socialist states have conceptualized it and tried to implement it, we were in lockdown.

Q: Can you briefly contrast the function of camps with different organizational structures? like autonomous camps and camps organized with Universities. And what's the difference between residency programs and camps?

A: For me, the camp is mostly like a format for a project, depending on what your objectives are. For some projects, as I said, I might take on the role of a curator, and depending on the topic and the context, I might opt for organizing an exhibition, or launching a call for works. Some other times, the summer camp is the most appropriate approach depending on who is involved and what are the aims of the project. The summer camp might be an extension of an educational process, as it might be something like artists colonies. In this latest case, the summer camp is the result of a common interest that might bring together artists, designers, and practitioners. It is the case of e-Textiles summer camp, for example. Somehow at the intersection of the two was the I.N.S.E.C.T. summer camp we

attended together this year in Denmark.

In any case, the camps are something exceptional, as they are taking place over the summer most often, are the opportunity to reflect and to apply the knowledge you supposedly learned during the academic year into a more practical activity or to learn something new. It was certainly the case of "Utopian Cities, Programmed Societies" project when the students spent some days in Victoria in Romania and applied something they might have learned during their studies, as well as something they have learned on the spot (there have been a series of lectures as well), and tried to apply that knowledge to a very concrete case study. Students' projects were not to be implemented, but to generate ideas about how the future of Victoria town might look like. What we did was to invite young people to come up with proposals about how this town should evolve. Probably because the camp I organized in Victoria was designed for the students, we can say that that summer camp had a pedagogical purpose. We had later on in August that same year an artists' residency as well, but that was something different from the camp.

The so-called "autonomous" camps, as you call them, are mostly about a community of practitioners coming together and exchanging skills and knowledge, debating

topics of common interest. From my perspective, they are more like the artists' colonies, they are a form of gathering that allows people from different corners of the world, Europe, U.S., Australia, Taiwan, to meet and to get to know each other, to learn about their practices and exchange experiences and knowledge. Like in the case of E-Textile Summer Camp, it is mostly about bringing together practitioners from different parts of the world who do not have time during the year to meet otherwise. It is in this sense an active, inspiring and generator of new ideas event, in a less formal context.

It depends also on the context of the summer camp. From what you are telling me about your summer camp in Croatia (Radiona), it's also about people having and sharing this common interest in certain topics of technology. Some of them are from academia, some not, so it's an exchange of ideas, it's a blur area where new things might happen. Our professional lives might tend to put us in bubbles. These kinds of summer camps might help us to go behind those walls.

For me, I think, to reflect upon the role of the summer camp, should also be about the place in which the summer camp is taking place, about how exactly the events connect to what's happening in that context? In which way, for example, it supports the

local community as well. Or at least try to make a connection with that, so that will be another layer to add to the whole assembly beyond the topic of the project. It was what Tribe Against Machine project was trying to do as well. It is a way to engage with the local community, even though, nowadays, the differences between local and global are to be reconsidered. It's an exchange between the artists who are coming there, but it's also something related to the community there on the spot, about their needs and their hopes. This is also what the artists are hoping from these kinds of exchanges. And we have not to forget that the summer camps are events (in the most philosophical sense of the term). They are exceptional moments for both communities. The artists' presence takes that community out of the normal path of things, of the routine. Their role is to allow the communities to regenerate, it's mostly like small events that allow a kind of regeneration for the community. It is a way to somehow bring new ideas to that community and to encourage new perspectives.

Also, I think it is important to recall that the summer camps are not specific to the art fields, even though the art summer camps tend to be more creative, tend to be more connected to the places through exhibitions, concerts, debates. There are also the "scientific summer camps". I do recall I was tempt-

ed to go to a summer camp in Poland (it was a call in this sense) gathering students in physics to discuss the latest research on the concept of time in physics. In Romania there has been Telciu Summer School which was trying to address concepts such as "modernisation", "urbanisation", "ruralisation", "Eastern Europe decolonisation", by using the local history and its regimes as a starting point. A little bit like what "Utopian Cities, Programmed Societies" was doing for architecture and design, but focusing mostly on the social sciences approaches. There are also the colloquies of Cerisy in France, for example, which are a kind of academic landmark, something more like a conference than a summer camp. Again, it's about individuals who work in different parts of the world and it's not about attending a conference, but it is also a way of gathering. The summer camps have more practical, hands-on approaches. All of them, summer camps, colloquies, are about presenting state-of-the-art research and starting some new projects, in a much more relaxed, less formal way. Because this is also one of the aims of the summer camps, to initiate new projects. The ways in which the summer camps are framed are important in this sense.

As someone who has participated in several summer camps, such as the e-Textiles Summer Camp and Tribe Against Machine, I

believe that the nature of partner institutions plays a significant role in shaping the nature of the camps. For instance, when we were hosted by a contemporary art center in Pailard, we were given the freedom to do whatever we wanted, experiment, and so on, due to the center's art spirit that attracts artists, designers, and practitioners. As a result, it felt more like an exchange, and we were freer to do things. However, this freedom is closely related to the nature of the place. In Taiwan, Yuma Taru hosted the summer camp at a weaving center, and we had to consider production-related constraints. For me, it was essential to understand the local weaving traditions and the hosts' needs to preserve them as a form of cultural identity, to connect with the village and the community around the weaving center. Therefore, the question was to understand Yuma Taru and her team's constraints.

During the Tribe Against Machine summer camp, one of the most significant questions was how to connect the "local cultural identity" and its tensions with the present and future of the local and global community, and whether it was about one or several communities. The camp invited us to think about what unites us, rather than what separates us, even though both aspects are equally important and should not be neglected. Our relationship with each other may be the key

to finding a solution.

300 Finally, and probably here I am addressing one of your main concerns, that of funding and resources to implement these events. It is also a question of who the beneficiaries of these events are. This brings us to the role of artists into a community. It is an old debate intimately connected to the role of the arts in society. It goes hand in hand with what are the arts. In which ways are the arts different from techniques, for example. What is the relationship between arts, techniques, and sciences? The arts tend to be marginalised. Or more precisely, the experimental aspects of arts tend to be marginalised. It might have to do with the fear of the new, of an unknown future, as it might have to do with the recalls of a traumatic past. Being speculative and not immediately implementable, the arts offer that space to inquire the “what ifs”? The question is how to create a structure that might also support yourself and cover the other needs as well. You try all the time to somehow be in a gain-gain situation. So, if several artists are coming together, it's like a gathering of resources. But that means that they have some extra resources somehow. Even in the case of a university, it's still a question of resources. I'm requested to examine the existing resources all the time I want to do something extracurricular. How much does it cost?

Who's paying for this? Did we get the funding or not? are similarly important questions in both the academic and artistic contexts. It's precisely because summer camps are exceptional events, they are not part of the academic curriculum. But they are important for young people to evolve, to show them about how to concretely do research on the field, to show them something that you probably do not have the opportunity to do during the academic year. You try to give them more tools about how to do stuff. But I still had to apply for funding to get the accommodation, cover the travel, the food and all this. It's still an effort that I put in it, it's just that I try to involve the younger generation. Probably the difference between a summer camp as a form of bringing together people with a common interest and that of involving students is that of exchanges between colleagues, and the exchange with your future colleagues. This is also to say that I haven't financially supported myself from the projects I have done. The honorariums I received have been always reinvested in the projects I have done. From this point of view, I could say I invested a lot in the future. I was probably in a privileged position or just idealist, naive.

To conclude, for me the formats of projects does matter as much as the aims of the project. I might opt for a summer camp, as I might opt for an exhibition, or I just might

opt for organising a conference, depending on the context and the aim of the projects and how these would better fit together. What would be more relevant? What would really make my message pass through to a certain community? It is about in the end about which format would be more impactful. For me, the summer camp is just another form of intervention, but there are plenty of forms of interventions. It is about launching new topics, new debates, new ideas.

# Links in the interviews

NGM 地圖 map, <http://u.osmfr.org/m/862535/>

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## 洪堯泰 Ted Hung

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